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UNIVERSITY OF LONDON.

NOTICE IS HEREBY GIVEN, That the next Half-yearly Examination for MATRICULATION in this University will commence on MONDAY, the 27th of June, 1870. In addition to the Metropolitan Examination, Provincial Examinations will be held at Owens College, Manchester; Queen's College, Liverpool; Stonyhurst College, St. Outhbert's College, Ushaw; Queen's College, Birmingham; and St. Patrick's College, Carlisle.

Every Candidate is required to transmit his Certificate of Age to the Registrar (University of London, Burlington Gardens, London, W.) at least four weeks before the commencement of the Examination. Candidates who pass the Matriculation Examination are entitled to proceed to the Degrees conferred by the University in Arts, Laws, Science, and Medicine. This Examination is accepted (1) by the Council of Military Education in lieu of the Entrance Examination otherwise imposed on Candidates for admission to the Royal Military College at Sandhurst; and (2) by the College of Surgeons in lieu of the Preliminary Examination otherwise imposed on Candidates for its Fellowship. It is also among those Examinations of which some one must be passed (1) by every Medical Student on commencing his professional studies; and (2) by every person entering upon Articles of Clerkship to an Attorney—any such person Matriculating in the First Division being entitled to exemption from one year's service.

WILLIAM B. CARPENTER, M.D.
Registrar.

May 26th, 1870.

ANTHROPOLOGICAL SOCIETY OF LONDON,

4, St. Martin's-place, Trafalgar-square.
TUESDAY, 31st inst., at 8 p.m. Papers to be read:—"Armenians of Southern India," by Dr. John Short;—"Races of Morocco," by John Stirling, Esq. M.A.

J. FRED. COLLINGWOOD, Secretary.

AERONAUTICAL SOCIETY OF GREAT

BRITAIN.—A GENERAL MEETING OF THE MEMBERS for the Reading and Discussion of Papers, will be held at the SOCIETY OF ARTS, on FRIDAY, the 3rd of June. The Chair will be taken at 5 p.m. Application for Admission may be made to the SECRETARY. Membership 11. 1s. per annum upon election.

FRED. W. BRAREY, Hon. Sec.
Maidenstone Hill, Blackheath, S.E.

ETHNOLOGICAL SOCIETY OF LONDON.—

A SPECIAL SECTIONAL MEETING will be held on WEDNESDAY, June 1st, 1870, at the Royal United Service Institution, Whitehall-yard (by permission of the Council), when C. SPENCE BAYE, Esq., F.R.S., will present a Report on the Prehistoric Antiquities of Dartmoor. The Chair will be taken at Half-past Eight o'clock P.M., by Sir John Lubbock, Bart., M.P. F.R.S., Vice-President.

A. LANE FOX, Col., Hon. Gen. Sec.

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19, ST. JAMES'S-SQUARE.
The Twenty-ninth ANNUAL GENERAL MEETING of the Members will be held, in the Reading Room, on SATURDAY, the 28th of May, at 3 o'clock in the Afternoon.

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The next Master will be expected to enter on his duties on the 1st of October.

Edinburgh Academy, May 23, 1870.

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There is a mortal, and his name is Orm,
Born in the evening of the world, and looking
Back from the sunset to the gates of morning.

The body of the book is divided into ten sections, comprising altogether some seventy poems, mostly short, in a variety of metres; and the whole work owes such homogeneity as it possesses not to any ground-plan, nor to any continuous threads of narrative, of characterization or of reflection, but to the general hue of the recurrent thoughts. The old puzzles of good and evil, fate and freewill, God and Man, are reproduced again by this modern singer, and handled after his own fashion, which in some considerable measure is also the fashion of the present time. The conventional orthodox doctrines on many of the questions most interesting to man as a moral and religious being Mr. Buchanan strenuously and often indignantly rejects:—

For I cried: O Thou Unseen, how shall I praise Thee—
How shall I name Thee glorious whom I know not?—
If Thou art as these say, I scarce conceive Thee.

He frequently denounces those who judge others with a pretence of heavenly authority, as in these lines, entitled 'God's Dream':—

I hear a voice, "How should God pardon sin?
How should He save the sinner with the sinless?
That would be ill: the Lord my God is just."

Further I hear, "How should God pardon lust?
How should He comfort the adulteress?
That would be foul: the Lord my God is pure."

Further I hear, "How should God pardon blood?
How should the murderer have a place in heaven
Beside the innocent life he took away?"

And God is on His throne; and in a dream
Sees mortals making figures out of clay,
Shapen like men, and calling them God's angels.

And sees the shapes look up into His eyes,
Exclaiming, "Thou dost ill to save this man;
Damn Thou this woman, and curse this cut-throat,
Lord!"

God dreams this, and His dreaming is the world;
And thou and I are dreams within His dream;
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The poet's sympathy with the view sometimes called Universalism is expressed in some striking forms, lyrically on page 117, and further on in a blank-verse poem of some length, which is the last in the volume, entitled 'The Man Accurst.' This is an expansion of the saying of somebody (was it Leigh Hunt, or did Leigh Hunt only quote it with approval?) that the knowledge that one human being was suffering eternal torture would be enough to destroy the happiness of Heaven—an opinion very unlike that of St. Jerome, who was in hopes of actually seeing from his blissful seat the torments of multitudes of men, women and children, and of deriving from it a delicious gratification;—so widely may good men differ. In Mr. Buchanan's

poem, which has striking points in treatment, the fierce cry of the Man Accurst rings through Heaven; at last the Lord asks if any one will go forth to him; then,

like mournful mist
That hovers o'er an autumn pool, two Shapes,
Beautiful, human, glided to the Gate,
And waited.

They are willing to go forth to the Accurst one:—

Then said the Lord,
"What Shapes are these who speak?" The Seraph
answer'd:

"The woman who bore him and the wife he wed—
The one he slew in anger—the other he stript,
With ravenous claws, of raiment and of food."
Then said the Lord, "Doth the Man hear?" "He
hears."

Answer'd the Seraph; "like a wolf he lies,
Venomous, bloody, dark, a thing accurst,
And hearkeneth, with no sign!" Then said the Lord:
"Show them the Man," and the pale Seraph cried,
"Behold!"

* * * * *
"He lieth like a log in the wild blast,
And as he lieth, lo! one sitting takes
His head into her lap, and moans his name,
And smooths his matted hair from off his brow,
And croons in a low voice a cradle song;
And lo! the other kneeleth at his side,
Half-shrinking in the old habit of her fear,
Yet hungering with her eyes, and passionately
Kissing his bloody hands."

The man weeps; and he is permitted to enter the Gate.

Two of the most striking poems in conception are, we think, 'The Dream of the World without Death,' in which human beings are supposed to *disappear*, when their time comes, without any of the circumstances of dissolution and corruption; showing how much more appalling the former alternative would be; and, secondly, 'The Lifting of the Veil,' in which the effect that God's immediate and visible presence, continual and inevitable, might have upon us in this present world of ours, is pictured forth in a vision, which thus culminates:—

And methought, affrighted,
That the mortal race
Build cover'd cities
To hide the Face;
And gather'd their treasures
Of silver and gold,
And sat amid them
In caverns cold;
And ever nightly,
When the Face of Wonder
Withdrew from man,
Many started,
And hideous revel
Of the dark began.
And men no longer
Knew the common sorrow,
The common yearning,
The common love,
But each man's features
Were turn'd to marble,
Changelessly watching
The Face above—
A nameless trouble
Was in the air—
The heart of the World
Had no pulsation—
'Twas a piteous Sabbath
Everywhere!

This extract brings us to consider the metrical forms which Mr. Buchanan has chosen to employ in his present volume. The above is not, to our mind, satisfactory in point of form; but there are many passages which are still less so; for example—

As in the snowy stillness,
Where the stars shine greenly
In a mirror of ice,
The Reindeer abideth alone,

And speedeth swiftly
From her following shadow
In the moon,—
I speed for ever
From the mystic shape
That my life projects,
And my soul perceives.

Here and elsewhere 'The Book of Orm' is looser than 'Thalaba,' and almost as shapeless as Walt Whitman himself. Mr. Buchanan is a practised and skilful metrist, as he proves in this very volume, and we would submit to his own consideration whether many of the lines printed as lyrical are not more like a first rough copy than like finished work. Several recent writers (and among them we should reckon Mr. Matthew Arnold) have been led astray, as we conceive, by the impressiveness of certain passages translated into English in loose unrhymed quasi-metres, from great poets like Goethe or Sophocles, forgetting that these owe nearly all their power to the weight of matter of the thought and to the prestige of the original, helped slightly (very slightly in most cases) by some faint reflex of the force of the original language and verse-form. Deliberately to choose such a shuffling and slipshod gait under the pretence of tripping it along lightly and harmoniously in true lyrical measure, is treason to Euterpe. Mr. Buchanan, as we have said, can write very differently from this, when he will give himself the trouble. His blank verse is not only picturesque but often sonorous; and his sonnets, of which there are near three dozen in these pages, show, among other high merits, a strong feeling for metre. 'The Motion of the Mists' would have delighted Wordsworth,—especially if he had written it himself—but we will quote in preference a picture of a gentler scene and a milder mood:—

O sing, clear Brook, sing on, while in a dream
I feel the sweetness of the years go by!
The crags and peaks are softened now, and seem
Gently to sleep against the gentle sky;
Old scenes and faces glimmer up and die,
With outlines of sweet thought obscured too long;
Like boys that shout at play far voices cry;
O sing! for I am weeping at the song.
I know not what I am, but only know
I have had glimpses tongue may never speak;
No more I balance human joy and woe,
But think of my transgressions, and am meek.
Father! forgive the child who fretted so,—
His proud heart yields,—the tears are on his cheek!

Some of the subjects treated in 'The Book of Orm' are handled in a spirit which may to some appear too daring, and the whole is full of modern sadness and unrest; but we cannot doubt that the poet's sympathies are with goodness and true beauty, and that in his promised Epic he will not fail to show that man's becoming attitude in presence of the great mysteries of the Universe is one not of cowardice but of humility.

BRITTANY.

The Pardon of Guingamp; or, Poetry and Romance in Modern Brittany. By the Rev. Philip De Quetteville, M.A. (Chapman & Hall.)

A Ramble into Brittany. By the Rev. George Musgrave, M.A. 2 vols. (Hurst & Blackett.)

Books of travel may be broadly divided into two classes. We find works written by men who have explored remote countries, who have studied the character and institutions of peoples with whom we are little acquainted, who give

us information and criticism regarding districts and races altogether beyond the ken of the ordinary autumn tourist. Such volumes have an importance outside their literary value. They are the hand-books of the politician or statesman, who finds in them records of those experiments in government which nations are continually making, and of those social arrangements which each people finds best adapted to its own peculiar conditions. But there is another and more numerous class of books of travel, which aim at nothing further than giving the author's personal experiences during some holiday trip—which hit off in a light and discursive way the outside appearances of a particular district and its inhabitants, and which depend for their interest chiefly on the liveliness and expertness of their writers. To this latter class the two books before us belong. Neither tells us anything about Brittany which we did not know before; but both are sufficiently agreeable and chatty records of tours through a most interesting country. So many books have been written about Brittany, indeed, that the only chance for a man to say anything new about the country is to visit it with a definite philological or antiquarian purpose. We should be glad, for instance, to have a description of the menhirs and dolmens of Morbihan by a writer who is familiar with recent discoveries and recent speculations regarding these remains. Most travellers in Brittany—like the two gentlemen whose names we have inscribed above—show an amiable simplicity in relegating all these stones to the Druids, and talk of their antiquity in a way which leads us to suspect that they would be rather shocked if told that there exists conclusive proof that some, at least, of these monuments were constructed at a period subsequent to that of the Roman occupation. As for the philology of the country, we should be glad to know how far the pronunciation in various districts increases or diminishes that likeness to the Welsh tongue which is apparent in the written language. Mr. De Quetteville made some inquiries; but he was unfortunately dependent on the testimony of others. He is inclined to believe that, in spoken language, a Breton would only be able to understand a chance word here and there; and this is quite compatible with the assurance that one always gets from a Breton sailor who has been to Wales—that he could understand and make himself understood. A Scotch sailor going ashore at Bremen, and confining himself to such simple nouns as wine, beer, butter, man, land, ship, &c., could keep up a certain kind of conversation, assisted by nods and winks and gestures, with his German companions.

There are two other directions in which Brittany is specially interesting—its legends and its old customs. With regard to both of these, Mr. De Quetteville is much better informed than Mr. Musgrave. Indeed, Mr. Musgrave seems not only to know very little about Brittany, but to have been wilfully careless all through his tour. It would almost appear that he felt so much confidence in the attractiveness of his style and in the point of his jokes (although we have found neither very remarkable) that he scorned to take advantage of the interesting material which lay all around him. Two hundred and fifty pages of his first volume are devoted to Normandy, before he

enters Brittany at all. Now it so happens that on the route which he chose there were two objects of quite paramount interest—the one being the strange rock and keep of Mont St. Michel,—the other being the great plain of "peulvens" at Carnac, on the solitary peninsula of Quiberon. When Mr. Musgrave gets within a few miles of Mont St. Michel, he calls it "a spot I had never felt the least curiosity to visit," and passes on without another reference to it! In like manner, when we find him at Auray, whence you can reach the rugged wastes of Carnac in a couple of hours or so, he remarks, "we were now in Morbihan, the land of cromlechs and dolmens, in which I felt not the slightest interest,"—and again passes on! The most patient of readers will rebel against such treatment as this. In his preface, Mr. Musgrave talks of a "natural mode of handling facts," and hints that his humour may sometimes "get the upper hand" of his philosophy. "It befell me," he remarks, "to encounter many touches of the ludicrous." We think that if he had left the ludicrous alone, and studied something of the history and peculiarities of the places and people he was visiting, he would have produced a book not less lively and rather more interesting than the present one. With regard to the Breton legends, we scarcely find a word about one of them in his two volumes. He mentions the Prince Grallon; but says nothing of the powerfully dramatic story which is connected with his name (spelt "Gradlon" in the tale). In this legend Mr. De Quetteville—who has translated a number of these visionary stories into somewhat indifferent English verse—omits a most important point. The legend of Tour-adahut relates how the powerful King Gradlon had built the city of Is, fortifying it against the sea by means of huge walls and a sluiceway, the golden key of which he wore round his neck. King Gradlon, or Grallon, had a daughter named Dahut, the most beautiful of all women and the most wicked. She inveigled successive lovers into visiting her by night; and then had them slain in the morning. The brother of one of these victims arrives at the castle, and is admitted as another of her paramours. He will not disclose his name unless she brings him the key of the sluiceway. Overcome by his entreaties and by his resolution, she goes to her father the king, and steals the key from him as he sleeps. The stranger gets the key and lets in the waters upon the city, while he cries aloud to Dahut and tells her he has revenged his brother. The king is awoke and hurriedly gets on horseback—his daughter behind him. They are flying together, but the sea is rushing through the streets and is about to overtake them, when St. Guenole calls to the king that his only chance for life is to throw into the water the demon who rides behind him. This he does, and escapes; the city is submerged, and Dahut drowned; and now, the legend goes on to say, the fishermen can see the stones of the city when the water is clear, and Dahut is sometimes heard to sing far out at sea, luring lovers as of old. The portion of the plot which Mr. De Quetteville has omitted is the fact that this stranger lover is the brother of one of Dahut's victims, and that he gets the key in order to be revenged. Wanting this, there is no sufficient motive for his

overwhelming the city. We cannot, however, charge Mr. De Quetteville with ignorance of this peculiar feature of Brittany. He has incorporated many of the old legends into his book; and if he has omitted such striking ones as the story of St. Cado and the Devil, or, again, the touching tradition about Caesar and the Breton maiden whom he loved, we must remember that it was impossible to exhaust all this material in the limits of a single volume. We should have preferred, however, to have had a prose, rather than a verse, translation of the legends. Such a couplet as—

Who wouldn't then one scalding tear
Shed, as he eyes this cold grave here?

is a little too bald.

In his description of local customs and traditional observances, Mr. De Quetteville is entitled to high praise. He has been an assiduous and industrious observer; he has chosen the proper time for his visits; and he describes what he saw in a modest and accurate manner. The title of his book is taken from one of the most curious of these observances—one so ancient in its origin that *savants* have traced in many of its features resemblances to the usages of the ancient Gauls. Brittany, once the sacred object of pilgrimage from all parts of pagan France, still keeps up strange rites under a Christian form: "They rub the forehead, the knee, the paralytic arm against some miraculous stone; they throw farthings and pins into fountains; they dip their shirts in order to be cured; their girdles, to be painlessly delivered; their children, to be rendered inaccessible to pain." The most celebrated of all the Pardons in Brittany is that of Guin-gamp; and Mr. De Quetteville describes most minutely the arrival of the pilgrims, the mystic rites in the Church, and the wild Saturnalia that follow. The pages that refer to this ceremony are full of strong and local colouring. Any one who has travelled through Brittany will recognize his descriptions of the long-haired peasants in their *bragous bras*, their bespangled jackets and broad hats, the women in their gaily-embroidered bodices, gaudy petticoats and *sabots*. On the morning of the Pardon the town became full of these country people, all in their various costumes, along with a motley horde of mendicants, who had come to profit by the emotional exaltation of the time. Thronging into the Church of Our Lady, the peasants deposited their small offerings; some of the women being so poor that in place of money they placed "long tresses of luxuriant hair" on the table before the bust of the Pope. During the day the town bore the appearance of a fair; and there was a good deal of wild dancing on the part of both old and young. Towards nightfall the great procession took place, the pilgrims solemnly walking through the town, with lighted tapers in their hand, led by a band of singers and priests, who chanted the hymn, "Ar Barados" (Paradise). The pilgrims were followed by young women dressed in white; by a band of soldiers, with drawn swords guarding the sacred relics, and a string of civic officials. Arrived at the Place, the first portion of the immense crowd formed in a circle round a pile of faggots, which was lit by the priests; and round three of these blazing piles the procession had to wind before depositing the sacred relics again in the church. All this is extremely Pagan-like; and one cannot help

recalling the weird descriptions of the serpent-dances of the Druids, which fanciful writers have painted for us. Within the Church of Our Lady, at Guingamp, are numerous votive tablets, recording the miracles she has wrought. These are for the most part put up by the grateful recipients of such favours; and to gain this miraculous intervention is the object of the pilgrimage. Such pilgrimages, we need hardly say, are not peculiar to Brittany; but their number, and the quaintness of their rites, render them a special feature of the country. In one of his most tender poems, Heine describes a mother asking her son what it is that makes him so sad and ill. It is his heart, he says, that is sick, because of his dead Gretchen. The mother takes her ailing son with her, and they join the pilgrims who are going to Kevlaar, a village near Düsseldorf, on the Rhine. The pilgrims make a figure in wax of the part of their body which is affected, and lay it before the picture of the Virgin, and pray her to heal them. So the mother makes a heart of wax, and the son lays it before the Virgin, and prays for her help. That night the mother and son are sleeping in a small chamber: the mother dreams that she sees the Virgin enter, with a smile on her face, and lay her hand on the heart of the sufferer. The mother wakes and goes to the bed, and finds that her son is dead.—

Die Mutter faltet die Hände
Ihr war, sie wusste nicht wie;
Andächtig sang sie leise:
"Gelobt seist du, Marie!"

It is curious to note that the name of the village—Kevlaar or Kevelaer—whither the pilgrims tend, is more Celtic than Teutonic in look. In all matters relating to such traditions and customs, and to the character and circumstances of the peasantry, we can recommend Mr. De Quetteville's volume as a guide, which might appropriately be studied by any one proposing to visit Brittany.

We are sorry that we cannot say the same of Mr. Musgrave's two volumes. We fear that Mr. Musgrave has been deluded into the belief that the production of a book is an easy matter to one who has already published a good deal, and that he has, in consequence, put together a mass of hasty notes and observations. Had he confined himself to relating his own experiences at hotels and in railway-carriages, the result would, perhaps, have been different; but where he offers us random criticisms on all sorts of things on which he is but partially or wrongly informed, he certainly does not win the attention or gratitude of his reader. His deductions in some cases are so absurd as to offer us one of those "touches of the ludicrous" which he expected to meet: for example, he triumphantly proves that "our workpeople are most equitably paid, and that there is no grinding of the faces of the poor on our scaffoldings, as the disaffected rabble that invest Trafalgar Square and Hyde Park allege, when they have no other imaginary grievance to bellow about"; his authorities for the comparison of wages between French and English workmen being some remarks he heard from a bricklayer's mortar-boy, and a statement "supplied to me by one of our principal West-End firms." Again, Mr. Musgrave gives a grave warning to "advocates of the ballot and secret voting"; for Mr. Mus-

grave tells us, there was once an election in France, and 141 electors had placed their voting-tickets in the urn. The Mayor carried the urn into his own bedroom—certainly an odd place for an urn. When the 141 votes were scrutinized, 133 were found to be for the Government, and 5 only for the opposition candidate, although 41 electors subsequently went before a notary and deposed on oath to their having voted for the latter. We do not say that this story is untrue; for we in England do not know much of the machinery with which the French Government secures the picturesque numbers of a *plébiscite*; but we should have been glad if Mr. Musgrave had given us his authority for the anecdote, and not so readily taken it for granted that such a story disposes, once for all, of the possible use of the ballot in parliamentary elections. These, however, are extreme instances. Mr. Musgrave does not always give his logical faculty such freedom. In many parts of the two volumes we have met with chance bits of observation for which we have been (perhaps by reason of their scarcity) thankful; and we can say at least of his book, that it is written in an excellent humour, showing that the writer found the misty and mystic region of Finisterre a place of grateful sojourn.

Put Yourself in his Place. By Charles Reade.
3 vols. (Smith, Elder & Co.)

A STRONG moral purpose does not always redeem a book from dullness; but in these volumes Mr. Reade fights so good a fight, and the wild beasts he contends with are so noxious, that a less artistic story would have detracted little from his reputation. As it is, his onslaught on the terrorism and folly of which trades-unions are guilty (although those who have neglected the education of the masses are also to blame) will be remembered as one of his best efforts. The scene is aptly laid; though Nature, not Mr. Reade, is entitled to that credit. Hillsborough, "perhaps the most hideous town in existence," is girdled by that fair North Country, whose solemn hills look quietly on the festering turbulence of man. The type of old rural England on her grander side, the type of new commercial England in her darkest aspect, are contrasted, not without significance, by an abler hand than his. But he has seized on and appreciated the contrast, and worked it out in his actors with rare power and insight. Whether we look, on the one hand, at old Guy Raby, the country squire, gallant and kind of heart, though prone to say harsh things while meaning to do generous ones,—with his love for old-world observances, and his scorn of trade,—drinking port, "a superannuated compound," and thinking Toryism antiquated as the old church among the hills he guarded,—or at Jael Dence, the rustic beauty, firm of body as of purpose, ashamed of no service but that of evil, walking with just confidence in the path of quiet self-denial; or on the other, to Henry Little, the rising man of commerce, self-conscious, bustling, upright, unspiritual, the product of a century "emerging from its teens," prompt in brain for schemes of self-advancement, keen to see facts, and blind to all beyond, haughty of heart and insolent of tongue, recognizing nothing larger than himself, owning no man his superior, yet to a hundred masters an abject slave; or at

"Grotait," the sleek capitalist in murder, a tender father, a good husband, a warm friend, yet impelled by the very wantonness of vanity to make his power felt through his ignoble Vehm-gericht, though his path be through men's blood and women's tears; or at the toiling horde of blind barbarians, who wear out their own lives by suicidal folly, and cut off those of others to weld their chains the tighter;—in all these characters Mr. Reade is ever setting forth the contrast so marked out, telling us in dreadful detail the lesson a child's eye may learn. Mr. Reade knows, as most wise men really own, that riches and wealth, knowledge and education, steam and civilization are not convertible terms, and his "instincts, truer than his thoughts," peep out at every page; but being not only a practical man, but something of a crusader, he will not linger on the past, but try if some appeal to the public attention will not contribute to the amendment of the present. With this object he presents to us Henry Little, above described, who is the son of Raby's sister, a lady who, having married beneath her, is treated by that gentleman with characteristic violence, and reconciled to him at last with proportionate fervour. The boy, who is left fatherless under tragic circumstances of failure and suicide, supports his mother by his skill as a carver and cutler, till, having obtained a good offer of employment in Hillsborough, his native town, he returns thither, fired with the hope of re-establishing himself as one of the magnates of the place. This ambition, which is not all selfish, is stimulated intensely by his falling in love with a young lady to whom he is giving lessons in carving, and whose hand he hopes to gain, should his plans succeed. Then follows the struggle of his life. Superior skill and supposed London extraction soon draw down upon him the attention of various unions; he goes through the orthodox processes of threatening letters, increasing in strength and pungency as they decrease in grace of style, till he is finally blown from his forge out of a two-storey window, and escapes with his bare life only to find that his master is eventually compelled to dismiss him. Nothing daunted, he works at night, on better terms, in Raby's ruined church among the hills. But an adventure on a snowy night, in which he saves the lives of Grace Carden and her would-be lover, discovers to them the secret of his midnight labours—a secret which the latter soon reveals to the Union Secretaries. The jealousy of Mr. Coventry in love and of Little's old opponents in the trades now combine against his progress, and his life is saved a second time by the accidental arrival of Raby and a posse of his tenants, who come to deliver the old church from sacrilege. Unearthed at last, but sure of Grace's love, he betakes himself to fresh labours, and, eventually becoming a master and a patentee, seems fairly on the road to happiness; but again he becomes "wrong with the trades," and the final blowing up of his whole factory, with himself, as is supposed, inside it, crowns the edifice of outrage and makes Coventry's perfidy successful. In the end, of course there is poetic justice; Coventry and Grace prove not to be really married, the former is duly paralyzed, Henry Little weds the woman of his choice, and his mother and Jael, on whose loyalty and love centres a moving counterplot, contribute each a marriage

to the closing scene. A tale so full of incident, in parts we must say of extravagant incident, can be but imperfectly analyzed; so for the flood, 'The Bride of Lammermoor' scene at the wedding, for Dr. Amboyne and many excellent characters, we must refer the reader to the book itself, only beseeching him to separate carefully the slightly spasmodic grouping of events from the dark groundwork of cruel truth embodied in this book. To one who has struck a good blow at the apathy of some classes, and the follies and atrocities of others, and who is never misled by platitudes into sanctioning misery and guilt, nor by words, however general, into leaving his hold on thought, we wish heartily God speed.

Calendar of the Carew Manuscripts, preserved in the Archiepiscopal Library at Lambeth, 1601-1603. Edited by J. S. Brewer, M.A., and W. Bullen, Esq. (Longmans & Co.)

THE Irish administration of Sir Henry Sydney was followed by that of Sir William Drury; after whom came in succession Sir William Pelham, the Lord Grey of Wilton (the patron of Spenser), fierce Sir John Perrot, Sir William Fitzwilliam, Sir William Russell, Thomas, Lord Burgh, that most wily of the wily Butler family, the Earl of Ormond, and Essex, who went to Ireland as Lieutenant and Governor General, with a licence signed by the Queen "to return to Her Majesty's presence at such times as he shall find cause." Finally, Blount, Lord Mountjoy was appointed Deputy in February, 1600, and Sir George Carew was nominated Governor of Munster. "Apparently the inferior in command, Carew was, in fact, the superior,"—by the favour of Cecil and the suspicions of Elizabeth. But Mountjoy and Carew could appreciate each other, and how matters went with them, the Irish and the English, is clearly told by the documents calendared in this volume.

Mountjoy opened his administration by a charge to his officers, which shows his character and principles. He enjoins morning and evening prayers, frequent sermons, and enforced attendance on the part of the soldiery. God is to be duly served; blasphemy against the Trinity is to be punished with death. Other offences, less to the derogation of God's honour, are still to be severely punished. Death is the penalty for duelling, for stealing from the Queen's stores, for dealing treasonably with the enemy, for desertion, for a soldier sleeping on his post, and for exceeding his furlough, "except he can prove he was stayed by the hand of God." For drunkenness, for ill-treatment of women, native or otherwise, there were stringent penalties, and it was enacted that "Every private soldier, upon pain of imprisonment, shall keep silence when the army is to take lodging, or when it is marching or imbatting, so as the officers may be heard." In short, it was resolved that as far as possible the army in Ireland should be not only soldiers but Christians. Mountjoy's administration, however, was not much the better for such resolution. Indeed, every administration in Ireland was rendered ineffective for good by intrigues carried on in England, by the uncertain humour of the Queen, at one moment angry at laxity, and at another, more angry still at some stroke of severity, on the part of her lieutenants. It was besides impossible to put trust even in the apparently noblest Irishman who took oath to serve the

Queen; and there was little chance of satisfying men so selfish and savage as many of the Irish chiefs were; for the satisfaction of more than one great "O" was only to be obtained by confiscating and making over to him the property of his great cousin "Mac." Besides, the power of the priesthood was greater than the temporal sword of a governor. Not that the Irish would do anything of themselves. They were ever looking for somebody else to come and deliver them, and they remained all but passive when that somebody came. The whole story of the Spaniards at Kinsale, as given in this volume, is curiously illustrative of Irish character in this respect. Irish confederates could never be brought to act in concert. O'Neill was foiled by the jealousies of his own friends and supporters; Desmond could not depend on his own kin of the Geraldines, nor Ormond on his kinsmen the Butlers; and when Fitzpatrick, of Upper Ossory, was thrown into prison, it was at the suggestion of this chief of the Butlers. The administration found themselves compelled to take solemn promises from O'Neill which, they knew, were made to be broken. The Burkes murdered the O'Connors. The White Knight "set" and betrayed the Earl, James MacThomas.

Of the actual feelings of the Irish chiefs who had invited Spain to extirpate "heresy" and English rule out of Ireland, Carew writes, on good assurance; "Liberty of Irish extortions, every one to be palatine in his own country, is the true mark they aim at; which, by the aid of Spain, they hope to recover, supposing that the King would leave the country to be governed by themselves." Before the Spaniards got into Kinsale—from which they were so glad to get out,—the Irish crowded to Spain, "to be suitors unto the King for lands in Ireland." For the poor people the chiefs seemed to have cared less than England did, however unjustifiable some parts of her administration may have been. It is well known in what strong terms the Spanish leader, Don Juan d'Aquila, denounced the "perfidious friends" who were to have helped him at Kinsale. We learn, further, from this volume, that all O'Neill's practices with the King of Spain were betrayed to the English Council by two men of his own blood—Art MacBaron and Henry Oge. Again, the efforts of Cormack M'Dermode gave little uneasiness to Carew, for a good Irish reason—"I have a strong faction of his nearest kinsmen against him." Similar instances occur with other Irish lords. Persons who fancy that the restoration of old lordly rule would bring peace and plenty to the people may cherish their fancy, if they can, after reading the old lordly customs that attended on such rule. The following are only a part of them; and Irish chiefs put them in force, wherever they could, even in Elizabeth's time:—

"Coyny is as much to say as a placing of men and boys upon the country used by a prerogative of the Brehon Law (whereby they are permitted to take meat, drink, aqua-vite, and money, of their hosts, without pay-making therefor, and besides rob them when they have done). As many as keep idle men take it outrageously where they come, and by the custom of the country it was lawful to place themselves upon whom they would. . . . Livery is horse-meat exacted for the horses of them which take coyny, or otherwise send them to the poor tenants to be fed. The tenants must find the horses and boys, and give them as much corn and sheaf oats as they will have, and for want of oats,

wheat and barley. If there be four or five boys to a horse, and sometimes there be, the tenant must be contented therewith, and yet beside reward the boys with money. Foy is when their idle men require meat out of meal-time, or where they take money for the coyny of their host to go a begging to their neighbour. . . . Coshry is certain feasts which the lord useth to take of his tenants after Easter, Christenmas, Whitsuntide, and Michaelmas, and all other times at his pleasure. He goeth to their houses with all his train and idle men of his country, and leaveth them not until all they have be spent and consumed, and so holdeth on this course till he have visited all his tenants one after another."

We turn from these samples of what are called the good old times in Ireland to a part of Sir Henry Sydney's narrative of his public services, which takes us into other scenes and circumstances:—

"When I was but 10 years of age, and awhile had been henchman to King Henry VIII, I was by that most famous king put to his sweet son, Prince Edward, my most dear master, prince, and sovereign, the first boy that ever he had; my near kinswoman being his only nurse, my father being his chamberlain, my mother his governess, my aunt by my mother's side in such place as among meaner personages is called a dry nurse, for from the time he left sucking she continually lay in bed with him, so long as he remained in woman's government. As that sweet prince grew in years and discretion so grew I in favour and liking of him, in such sort as by that time I was 22 years old he made me one of the four principal gentlemen of his bed-chamber. While I was present with him he would always be cheerful and pleasant with me, and in my absence give me such words of praise as far exceeded my desert. Sundry times he bountifully rewarded me. Finally, he always made too much of me. Once he sent me into France, and once into Scotland. Lastly, not only to my own still-felt grief, but also to the universal woe of England, he died in my arms: within a while after whose death, and after I had spent some months in Spain, neither liking, nor liked as I had been, I fancied to live in Ireland, and to serve as Treasurer, and had the leading both of horsemen and footmen, and served as ordinarily with them as any other private captain did there, under my brother-in-law, the Earl of Sussex, where I served during the reign of Queen Mary and one year after; in which time I had four sundry times, as by letters patent yet appeareth, the government of that country by the name of Lord Justice; thrice by commission out of England, and once by choice of that country; such was the great favour of that Queen to me, and good liking of the people of me."

There is one passage in the book which is of interest to those who remember the controversy in the *Athenæum*, in reference to the Rathlin massacre:—

"The second journey the Earl of Sussex made into those quarters of Ulster he sent me and others into the island of Raghlyns, where before, in the time of Sir James Crofts' deputation, Sir Raulf Bagnall, Captain Cuff, and others sent by him landed, little to their advantage, for there were they hurt and taken, and the most of their men that landed either killed or taken; but we landed more politely and safely, and encamped in the isle until we had spoiled the same, all mankind, corn, and cattle in it."

The most attractive portion of the book, for general readers, is that which leads them into by-ways and odd places. Here, for example, is a room in a house against the wall of old St. Bride's Church, London, in the years between 1597 and 1601. Nothing can be more innocent and harmless than this interior. A Mistress Lynn is giving lessons to children on the virginals; Master Lynn is, to all appearance, an equally innocent and harmless tailor,

but he does not stick to his goose. He is thin and small, as befits a tailor; but he has a beard as thick and as black as that of a pirate on the Spanish Main. He has strange visitors for a tailor; a ruffling Captain, named Nethlam, also one Will Guttridge, a sort of broken gentleman, whose mother keeps the Bull at St. Albans, and her son in London, where he prefers to be kept. Simon White, too, is there, whose wife could boast of a drop or two of Plantagenet blood in her veins. The hosteller's son, from "Little London," as St. Albans was called, and the Captain, may be seen at all the gay places in and about London; and when English crowns fail them for the payment of their score, they fling French dollars to the drawers and hostesses, as if they had the inexhaustible purse of Fortunatus. But these fellows are now and again in France; and it is no marvel that they should have foreign coins in their pouches. Nevertheless, good people bid them beware of the counterfeit French pieces that are in circulation: whereat the Captain and his chum smile, and vouch for the true metal in their own dollars as confidently, they say, as if they had made them themselves. Meanwhile, White disappears from the scene; but, shortly after, a certain John Nott and Robert Prickett make such a figure in Ireland, and scatter so much of the newly-coined Irish money in Dublin, as to puzzle the minters and to excite the suspicions of Carew. They are watched; and at last the watchers pounce upon these worthies, whose practices as coiners and the implements of their knavery were alike discovered, and brought their necks within two halts. To escape the final catastrophe, however, Nott pretended that his real name was Simon White, and that he could tell something worth knowing if the Queen would only pardon him. Probably, the bargain was struck, and there was consternation in Lynn's house when the police of that day broke into it, stopped the lessons at the virginals, and laid hands on the materials for coining false money of that sovereign lady, the Queen. Not a particle of silver went into the so-called silver pieces; nothing but "copper, tin, and a black kind of metal called tinalglass." "As for the gold," said the traitor Nott, *alias* White, "they never let me see the working thereof."

We need not care to know what became of the rogues. Short shift, short drop, imperfect noose, and much suffering, most likely visited them all. We turn with greater interest to the Plantagenet wife of Nott. She is an historical personage. Her mother, Anne Bourchier, daughter and sole heiress of Essex, and descended from Thomas Plantagenet, Duke of Gloucester, was one of the three wives of Parr, Marquis of Northampton and brother to Queen Katharine. She was divorced from the Marquis, and her children were declared incapable of succeeding to the honours of either Essex or Northampton. We have heard of one daughter of Anne Bourchier; but few, perhaps, ever heard that this daughter, Katharine, married a London coiner, who had a tailor among his confederates. Her fate is distinctly marked in the words of her rascal husband, when he was condemned to die: "The cause why he changed his name of Nott to White was for that he having formerly married with the Lady Anne Bourchier of Hertfordshire's daughter, named Katharine, who was dead when he came for Ireland, he

was afraid of the displeasure of Sir George Bourchier, who never after the said marriage could love his said kinswoman or this examine (Nott); and to prevent the courses his greatness in this kingdom could work against him, he denied his name about Dublin and affirmed the same to be White." He is explicit, too, about the especial reasons for the divorce: "He saith the said Lady Anne Bourchier was first married to the Lord Marquis of Northampton, and they were divorced upon the birth of Katharine, for it was thought by the Marquis that one Hankyne was rather father to Katharine than the Marquis." We have only touched on one or two out of many incidents, contained in a volume which will be found well worth the study of historical students and the perusal of even desultory readers seeking for strange and novel occurrences.

The Treasury of David: containing an Original Exposition of the Book of Psalms; a Collection of Illustrative Extracts from the whole Range of Literature; a Series of Homiletical Hints upon almost every Verse; and Lists of Writers upon each Psalm. By C. H. Spurgeon. Vol. I. Psalm i.—xxvi. (Passmore & Alabaster.)

WE have often wondered at the strong liking which a large class of persons who have not had the advantages of a good education show for the system of theology that is usually called Calvinism. It is not because they are metaphysicians, or because they are alive to logical consistency: is it because salvation by *theology* is easier than salvation by *religion*,—or, to express it otherwise, salvation by belief rather than by faith? Or is it because the doctrines of Election and Perseverance are comforting to the minds of many who imagine themselves included in the happy number, and can therefore listen with calmness, if not with complacency, to the fate allotted to the ungodly world? So Mr. Spurgeon seems to intimate when he writes "Let us not forsake the assembling of ourselves together, and, when assembled, let us not be slow to contribute our portion of thanksgiving. Each saint is a witness to divine faithfulness, and should be ready with his testimony. As for the slanderers, let them howl outside the door, while the children sing within." But we need not speculate on these matters. Thoroughgoing Calvinism is with multitudes a popular creed—not, perhaps, in its ultimate and bare form of Antinomianism, but when it nearly approaches to the latter. Arminianism being associated with Good Works in the minds of many, and Good Works being supposed to trench upon a salvation wholly of Grace, besides being difficult of performance in all circumstances and times, are less acceptable to the uneducated and unreflecting, although embraced by the followers of Wesley. We have not, however, to do with the *sermons* of Mr. Spurgeon at present. He appears before us in a bolder aspect, recalling to recollection a well-known line in Pope's *Essay on Criticism*. To write a commentary on the Psalms is a very difficult task, demanding the highest critical ability;—a task which has called forth the energies of the three greatest Hebrew scholars of recent times—Ewald, Hupfeld, and Hitzig. To compose "an original exposition" of the book may not be difficult, though the interpreter be igno-

rant of the original language and of what the best commentators have said about the Psalms; for he has merely to put his dogmatic views into the words of the authors and make them good Calvinistic Christians, albeit they lived under the Jewish dispensation. An "original exposition" may be a very incorrect one, perverting or misapprehending the meaning of the Psalmists; and the "original exposition" here given is such to a large extent. Mr. Spurgeon has many excellencies: earnestness, honesty, good sense, humour, knowledge of human nature, a stock of racy English words of an antique flavour in which to convey his ideas to the multitude; but he is lacking in most of the qualifications necessary to a commentator.

The commentary is pervaded by the false principle that there is a primary and secondary reference in many Psalms, *i.e.* a lower and a higher sense. When will expositors learn that the words have but one meaning, that which the authors themselves intended—and no other? The Old Testament may be adapted in the New, or applied to a different subject; but that does not warrant the adoption of two or more senses. By the aid of a double sense, theologians have long played fast and loose with the Scriptures, raising a crop of spiritual meanings, types, adumbrations, and allegorical fancies, which have hidden the true meaning and enabled them to say that the Holy Spirit had sometimes one design, while the writers had another; the two differing in their ideas of what the words meant. The assumption has led them to pervert prophecy, to put the New Testament into the Old bodily, and to convert the Jews of a past dispensation into Christians. Hence Mr. Spurgeon's remark on the 5th Psalm: "To the devout mind there is here presented a precious view of the Lord Jesus, of whom it is said that in the days of his flesh he offered up prayers and supplications with strong crying and tears."

Mr. Spurgeon assigns almost every psalm to David, although very few of those contained in the volume proceeded from his pen or even belonged to his time; for example, nothing can be clearer than that the 14th Psalm belongs to the period of the Babylonish captivity. Yet Mr. Spurgeon, without scruple, ascribes it to David, and calls Psalm liii. a second edition, with instructive alterations. The latter form is more original than the former. The range of the author's Messianic psalms is too wide, and he has no right perception of what constitutes a Messianic ode. According to him, Christ often speaks in the effusions of David, and strange things are put into his lips. Thus, the 21st is said to "refer, in its fullest reach of meaning, to David's Lord," which is entirely wrong. Mr. Spurgeon's exposition consists essentially of preaching, and is a very different thing from a commentary proper.

"The explanatory notes and quaint sayings" that follow Mr. Spurgeon's so-called expositions are extracts from a number of writers, chiefly Puritan ones. The range of a certain sermonizing literature, whence they are taken, is very extensive. Most of the extracts are peculiar, and show a taste which does not suit our times; yet in his style and conceptions Mr. Spurgeon resembles those antique authors, whose theology is unctuous, mystical, bold, irreverent, offensive to cultivated taste, gloomy and

fearful. Very comical and grotesque these extracts often are; Calvinists will generally relish them; but they are more curious than useful; for they swell the size of the book, without contributing to the understanding of the Psalms. Some names figure in the list of extracts which none would expect to see there, such as Plutarch, Mr. Thomas Carlyle, Mr. J. A. Heraud, Juvenal, Voltaire, Virgil, Xenophon, &c. It is strange, however, that Thomas Scott, Wesley, Richard Watson and others are absent. Some authors are peculiar favourites, such as Trapp, Caryl, Boys, Brooks, Gurnall, Dr. Neale, Poole, Sedgwick, Thomas Watson, &c. Mr. Spurgeon has truly ransacked books by the hundred in various public libraries, and is careful to guard himself against indorsing either the scholarship or orthodoxy of the writers cited. Had he allowed some of the dusty volumes to rest in their places, his readers would have lost nothing. Neither should he have inserted pieces of hymns, scraps of poetry and paraphrase, such as

Thou from thy hidden store,
Their bellies, Lord, hast filled;
Their sons are gorg'd, and what is o'er
To their sons' sons they yield.

Or,

On earth are atheists many,
In Hell there is not any.

The "hints to the village preacher" appended to the notes on each psalm are extraordinary hints indeed. Neither village nor tabernacle preacher should deal in such homiletic eccentricities, turning the words of the inspired writers into heads of sermons with which they have no sympathy. For example:—

"Psalm 23rd, v. 1. 'Work out the similitude of a shepherd and his sheep. . . . Examine as to whether we are sheep; show the lot of the goats who feed side by side with the sheep.' Psalm 21st, v. 12, 'The retreat of the grand army of hell.' Psalm 22nd, v. 22, 'Christ as a brother, a preacher, and a preceptor.' Psalm 25, v. 15, 'I. What we are like. A silly bird. II. What is our danger? Net. III. Who is our friend? The Lord. IV. What is our wisdom? Mine eyes, &c.'"

Forceful as the language of Mr. Spurgeon often is, it is somewhat coarse and inelegant. It has pith and point without refinement, and does more than approach the vulgar:—

"Certain advertisers recommend a strengthening plaster, but nothing can give such strength to the loins of a saint as waiting upon God in the assemblies of his people. . . . The bones of our youthful feasters at Satan's table will stick painfully in our throats when we are old men. . . . Luxury and gluttony beget vain-glorious fatness of heart, which shuts up its gates against all compassionate emotions and reasonable judgments. The old proverb says that full bellies make empty skulls, and it is yet more true that they frequently make empty hearts. The rankest weeds grow out of the fattest soil. Riches and self-indulgence are the fuel upon which some sins feed their flames. Pride and fullness of bread were Sodom's twin sins. Fed hawks forget their masters; and the moon at its fullest is furthest from the sun. Eglon was a notable instance that a well-fed corporation is no security to life when a sharp message comes from God, addressed to the inward vitals of the body."

Hell and eternal damnation are dwelt upon with considerable gusto in such passages as this:—

"Oh, what a shower will that be which shall pour out itself for ever upon the defenceless heads of impenitent sinners in Hell! Repent, ye rebels, or this fiery deluge shall soon surround you. Hell's horrors shall be your inheritance, your entailed estate, 'the portion of your cup.' The dregs of that cup you shall wring out, and drink for ever. A

drop of hell is terrible, but what must a full cup of torment be? Think of it—a cup of misery, but not a drop of mercy. O, people of God, how foolish is it to fear the faces of men who shall soon be faggots in the fire of Hell! Think of their end, their fearful end, and all fear of them must be changed into contempt of their threatenings, and pity for their miserable estate."

Familiar as the author is with Heaven and Hell, with the decrees of God, with the ways of Him who is inscrutable, and with Christ in the celestial mansions, we do not envy him his knowledge. It is the peculiarity of some persons to have none other than anthropomorphic ideas of the Divine Being, in which they luxuriate with a pleasure that is gross and revolting. The Bible abounds in figurative language, which cannot bear minute expansion or the carrying out into details without serious injury; and the Psalmist's words, "Thou hast brought me into the dust of death," are wrongly applied, and developed by Mr. Spurgeon into "Jesus wrestling with death until he rolled into the dust with his antagonist."

As a literary production, this volume can be assigned but a low place; and, as a commentary on twenty-six psalms, it adds nothing to our knowledge of them. Rather it exhibits doctrinal preaching, imported into the book in a manner that perverts or obscures the true sense. Mr. Spurgeon does not know the literature of his subject; he has not used even the work of the "Four Friends"; and as he is ignorant of the original language of the book, and cannot therefore arrive at the meaning of the authors through their own words, his mistakes are numerous. His dogmatism is great. We regret, for his own sake, that he should have ventured upon an untried task, instead of adhering to that sort of extempore preaching so acceptable to Calvinistic Nonconformists, who will readily believe him when he says that the 8th verse of the 3rd Psalm "contains the sum and substance of Calvinistic doctrine."

France. By M. Prévost Paradol, de l'Académie Française. (Edinburgh, Edmonston & Douglas.)

THESE lectures were delivered in English before the Members of the Philosophical Institution of Edinburgh. M. Paradol apologized to his audience for his foreign accent, but there is little trace of foreign idiom in the eloquent and forceful English in which the lectures are written. M. Paradol desired to make a Scotch audience understand the present state of affairs in France, their cause and their tendency. The first lecture is on the political state, the second on the social condition of France. M. Paradol has the true French gift of brilliant analysis: the art of stating a case, however complicated it may be in its details, with precision, and of keeping the facts in proper proportion. Englishmen will understand things as they are in France from these two lectures better than from a six-months' reading of the Paris letters of "Our Own Correspondent" in half-a-dozen daily papers. They contain the ideas of an able Frenchman, not refracted by passing through a foreign mind, and they have a freshness which secures the sympathies of the reader from the beginning to the end of the book. The power of feeling an interest in the condition of other countries has increased in England during the

last ten years, and M. Paradol appeals to his audience as frankly as if they were his countrymen, or rather he says—"I am inclined to consider the truly enlightened part of each people as a portion of a certain noble nation without a name, whose citizens untied by blood, but united by spirit, are scattered all over the earth, with the duty of feeling always for each other, and of helping each other for good." M. Paradol necessarily repeats in a slightly different form much that he said in 'La France Nouvelle,' but even those who know that book may read these lectures with pleasure. The first aim of M. Paradol is to explain how and why France is not to be blamed for the frequent revolutions and changes of Government which have prevailed since 1789, and he declares the sole cause to be the long and hitherto-baffled desire of France to obtain a good government. He draws attention to the fact that the social order achieved by the great Revolution has remained unmoved, whilst any serious attempt to subvert the different governments which have arisen since that time have always succeeded. He attributes the duration of the present Government to three causes: first, the elasticity, or rather suppleness, of the constitution, which opposes no legal limit or barrier to alterations which are insisted upon by a majority of the Representative House, or of the nation: the recent changes are a proof of this. The second cause is due to the growing knowledge of the power that lies in voting, and of what may be done by universal suffrage. The third reason he considers is to be found in the horror and dread of Socialism entertained by the higher bourgeoisie and the small shopkeepers. M. Paradol does not consider this fear to be well grounded, but the bugbear of "Socialism" has its effect all the same.

M. Paradol considers the danger which lies in a purely personal or paternal form of Government to be that under it the people are deprived of the privilege of unlimited grumbling! M. Paradol himself can hardly be classed among the grumblers: wise and moderate, he, like most enlightened men in France, looks for the regeneration of the country to reform in the working and administrative organization of Government. To do away with centralization, or at least greatly to modify its operation, is the first step. The executive power is, M. Paradol declares, too strong and too all-pervading; and it is in the revival of provincial political life that the hope of French liberty depends, for centralization M. Paradol pronounces to be the root of the political evils in France,—and certainly he speaks with all the authority of experience. His description of what life is in a small French provincial town is like a page out of Balzac. Life in an English country or cathedral town is dull enough, but we have nothing to compare with the following sketch by M. Paradol:—

"Let us now enter a small French town. Nothing at first sight is more dreary and more empty, except when industry and factories have invaded them. But industrious or not, lively or not, those towns of second and third-rate rank have this common character—that every class is living there apart or secluded from the other without being connected by any of those ties which the habits of public life and political intercourse have woven between the various classes in your country. If there is in such towns a population of workmen, they live apart, under republican influences; the

shopkeepers alike club together, and form the most reasonable, the most timid and quiet part of the town. There is in almost all these towns some remnant of our old aristocracy, poor, powerless and proud, which is more and more losing its ground by its inaction and by the slow but sure effect of our law of inheritance. Now and then a golden dew comes and revives some of these decayed families, through the channel of a marriage with some rich commercial family; for old titles are at once laughed at and sought for in France. But those occasional prizes are overbalanced by the exaggerated expenses of the young provincial nobles, who are induced by their idleness, and mostly by the very dullness of provincial life, either to come to Paris and be ruined swiftly there, or to become gamblers in their own town; and then they lose fortunes in such dreary and melancholy clubs that to remain there only one night is in itself a punishment."

In the midst of all these there is the Government "colony," an army of removable functionaries, which the executive keeps for its own service in every provincial town—teachers, advocates, receivers of taxes, garrison officers, administrators of all kinds, who live in only one hope, that of being removed to a better place. But if social and political life is stagnant in the provincial town, the Catholic Church is alive and awake, and more powerful than in either the rural districts or in Paris. M. Paradol's estimation of the present state of the Catholic Church in France is fair and candid, and he does full justice to the general excellence of the parish priests. In provincial towns a great change has come over religious opinion. The old Voltairianism has disappeared; it is reckoned a blemish, a fault, and, above all, unfashionable, not to be the friend of the Church; amongst the youth, the old disbelief has taken the shape of Materialism and Positivism; unbelief and enmity to the Church among the workmen is only one of the forms of the feud still raging between the Catholic Church and the Revolution. The wealth of the Church has increased in proportion with the revival of its popularity, yet the change with regard to religion has more to do with political than religious causes. M. Paradol declares that the political question dominates all other questions in France, and he says that the movement of the upper and middle classes towards the Catholic Church has been determined by the fear which the Revolution of 1848 and the threats of Socialism had spread through the Conservative part of the nation. But, on the other hand, the Democratic party and the Revolutionary party hate the Church more than they did in 1848, and, in case of a new revolution, the Catholic Church would fare badly.

We cannot follow M. Paradol through all his analysis of the condition of France, nor of the reforms upon which he insists: they are well and temperately argued,—but we must find room for his description of Paris, as a pendant to life in the provincial town:—

"What distinguishes mostly Parisian pleasure from European or American pleasure, what makes it appear more domineering, more absorbing, than it is—as if pleasure had swallowed up all other forms and pursuits of Parisian life—is, that pleasure in Paris is surrounded with a special, noisy and wonderful publicity, without rival or even analogy in any other capital; it is also because pleasure in Paris is more mingled and interwoven with intellectual and artistic amusement than in any other region of the earth."

NOVELS OF THE WEEK.

The Old Love and the New. By Sir Edward Creasy. 3 vols. (Bentley.)

Austin Friars. By Mrs. J. N. Riddell. 3 vols. (Tinsley Brothers.)

Irma: a Tale of Hungarian Life. By Count Charles Vetter du Lys. 2 vols. (Strahan & Co.)

THE first of these books will be read by many who are not habitual novel-readers, and among such readers it will find cordial appreciation. It is a not ungraceful *résumé* of the early classical studies of its author, and exhibits both the strength and weakness of the scholarly turn of mind which such studies used to produce in a generation now passing away. The period selected for illustration—in the form of an historical novel, that most difficult though not least interesting kind of fiction—is the early portion of the Peloponnesian War, when the rival parties of Greece were still in tolerable equipoise, and both were in the zenith of their many-sided vigour. Sir Edward adopts throughout the Grotean, or anti-aristocratic, reading of Greek history, but, on the whole, reproduces with tolerable fairness the facts handed down to us by the historians and poets of the time, which convey their lessons so differently to different modern minds. Of battles and sieges, he speaks with an accuracy and vivid zeal which has long since rendered him remarkable, and which will go far to recommend this story to those who are stirred by the romance of war. The conversations of his characters are also true to life, as far as conversation can be realized from the literary *reliques* of the past. Aristippus may be supposed to speak the dialect of the fifth century B.C. as nearly at least as Milverton or Ellesmere represent the table-talk of our own day. The translations from favourite authors, with which the work is perhaps rather overstocked, are spirited and fluent, if not austere accurate; and the tale itself, though not remarkable, except for incidents of war, and travel, is sufficiently connected and engrossing to make a substantial framework for the reception of the antiquarian superstructure. Atalanta, an Athenian metic of half-Circassian origin, falling by chance into the hands of a Megarian rover, is rescued from captivity by Leon, a young noble and warrior of Athens, with whom she is afterwards besieged in the city of Platea, and whose generous treatment she soon requites with love. Left for dead near the walls, during the repulse of a storming-party of the enemy, she falls into the hands of the Corinthian general, but, afterwards making her escape, endeavours to save Leon's life by procuring a cessation of hostilities. While, however, she makes her way, through many perils, to Sinope, to bring thence the barbarian gold that is to bribe the Ephori to peace, Leon has headed the world-renowned sortie from Platea, and is consoling himself, as he supposes, for the loss of his old love by rapidly installing the young Evadne in her place. State necessities, however, compel him to arms once more, and he joins Paches at Mitylene, and meets once more with Atalanta. When the revenge of Critias, his political opponent, has included him in the disgraceful charge which cost Paches his life, Atalanta, who alone possesses the information which will ensure his acquittal, avails herself

of her advantage to secure Evadne's consecration to the priesthood and resignation of the hand of the accused. Leon's indignation and the suicide of both the heroines form a suitable conclusion in the sternest style of the Greek drama. Such is the story, which a younger author would have made far more philosophical, analytical, and subjective; but we confess to a belief that the result would have been far less pleasant.

"A mixture of a lie doth ever add pleasure," says Bacon, and the slight suspicion of treachery about the conduct of the heroine of 'Austin Friars,' together with the slight misrepresentation of the ninety-and-nine virtuous sheep of the parable implied in it, combine to give the requisite gilding to what would otherwise be a dullish story of commonplace rascality. As the interest centres in the lady, we may as well state, in the first place, that she is goaded by a worthless father, while still in her girlhood, into a match with a man some years her elder, and whose affection she finds she cannot return. On this discovery, which flashes upon her in its most painful distinctness on her wedding-day, Yorke Haddon makes her instant escape to a sympathizing friend, who effectually shields her from discovery by her husband or relations. Driven to her own resources for support, she is acting as companion to a widow lady when she is wooed and won by Mr. Austin Friars, then a flourishing merchant in the City. She reveals to him her secret, and at first they agree to avoid each other; but in the end, when Austin has fallen into difficulties, and returns once more to say farewell before leaving, as he thinks, for Australia, Yorke's pity comes to the aid of her affection, and both together prove too strong for virtue. But though they live peacefully in union for some years, and manage to forget the outraged Mr. Forde in their mutual happiness, Austin, than whom a meaner scoundrel never was endowed with personal advantages, seeks soon to better his wrecked fortunes by a wealthy marriage. On this situation the curtain rises. Yorke leaves him at once indignantly, and by the pure and affectionate solicitude of a former clerk, Luke Ross, she is enabled to continue the business which she long has practically managed. Austin joins the firm of Mr. Monteith, his father-in-law, and tries to crush remorse in the vortex of dishonest speculation. Henceforth the path they trod together diverges still more widely, till the moral ruin of the man is crowned by forgery, and the moral restoration (shall we call it?) of the woman culminates in virtuous marriage. It should be said that, long before Luke Ross obtains his legitimate reward, Yorke has returned to the forgiving husband she never should have abandoned, and earned our sympathy, as far as possible, by unremitting care of him. The book is a powerful one, and there are several strong characters in it, notably Mr. Collis, an upright and caustic man of business, and Mr. Turner, a good sketch of a modern City type, while the transformation of Luke Ross, the suburban Cymon, is an interesting psychological process; but the mercantile transactions involved are almost too technically related, while the moral, if it may so be called, appears to hinge on the mistaken notion that there is too much decency in the world at present, or at least that being strait-laced is the crying evil of the age.

A story which gives the reader insight into

a form of life which is unfamiliar to him is almost always acceptable, and 'Irma' may be recommended on that score. Hungary is a country with which the majority of Englishmen are utterly unacquainted, in spite of the facilities lately offered them by Mr. Patterson in his admirable account of its people. In 'Irma' they will find a great deal of information about that little-known land, coupled with remarks highly complimentary to the Magyar part of the population, very much the reverse as regards its Slavonic section. Many of its descriptive passages are good—as, for instance, that in which a Hungarian landscape is sketched, at page 102 of the first volume, or the study of a wayside inn, with which the ninth chapter commences. But we cannot help regretting that Count Vetter du Lys should have attempted an original work, instead of confining himself to translation. If, like Mr. Patterson, he had given us an English version of one of the novels of Baron Eötvös, we should have felt more grateful than we can pretend to feel at present. Strike the specially Magyar element out of 'Irma,' and it becomes a dull story. It is tamely told, and its author seems to have modelled his style on that of some English author who may be popular but who is not likely to become classic. We do not wish to find unnecessary fault with a foreigner who writes our language so well that it is only the form of his name that leads us to suppose that he is not a fellow-countryman, but we must protest against some of the Count's flourishes. A "rancorous father" might have been described without our being favoured with the information that it is "generally one passion or one idea which, like a magic light, occupies the mind's eye exclusively, so that the man follows after it, like a benighted wanderer after the will-of-the-wisp, until the ground gives way beneath his feet, and he sinks into an abyss, visible to all beside, but to his dazzled gaze unseen;" and his "sweet daughter" would probably have been very willing to allow the "severe man of law," who had unconsciously thrown her in the way of danger, to escape without being reprimanded in such terms as these—"The serpent of worldly vanity thou thoughtest might rear itself beside the olive-tree of innocence, but in striking at its head it was the arm of the never-returning angel thou didst wound!"

OUR LIBRARY TABLE.

The Stoics, Epicureans and Sceptics. Translated from the German of Dr. E. Zeller by O. J. Reichel, M.A. (Longmans & Co.)

It would be waste of time for us to say a word in praise of Prof. Zeller's well-known History; and although we do not look upon Mr. Reichel as a model translator, we are sorry he has not translated the whole work, instead of giving us fragments of it. Yet no one can read even a fragment of Prof. Zeller's work without acquiring a far better knowledge of Greek philosophy than he had before.

M. Attii Plauti locum in 'Mostellaria' a Friderico Ritschelio depravatam nativæ sanitati reddidit Thomas Vallaurius. (Turin.)

THE difficulties of Plautine prosody have recently been brought before English scholars by the publication of the late Prof. W. Ramsay's 'Mostellaria' of Plautus. Written, as the editor tells us, with no reference to the views of Corssen, or of Ritschl (in his later papers), the Professor's remarks necessarily lose much of their importance: they are not up to the present state of the question. Ritschl may sometimes have erred through too great devotion

to a theory, or through self-confidence; but his labours in this field cannot be neglected. What Lachmann was to Lucretius, that Ritschl has undoubtedly been to Plautus; and one principle which he has throughout maintained is, that the metre of Plautus is governed by laws as much as any other. This principle is to some extent opposed by Prof. Ramsay, on the authority of Horace and Cicero: the same witnesses and others of the same kind are now invoked by M. Vallauri to prove the sweeping proposition that the lines of Plautus were written by laws not of metre, but of rhythm. The reply is very simple. When Horace brings against the old writers the charge "ignorantæ artis," he does not mean that they did not compose rightly on their own principles, but that they knew nothing of the exact laws which the new school of Græcizing poets was bringing to Rome from Alexandria. That "Ars" meant to a Roman critic these stricter rules only, has been clearly shown by Prof. Munro in the Introduction to his Lucretius. That the opposite view has been held on the high authority of Prof. Ramsay makes it worth while to notice the *reductio ad absurdum* of it by M. Vallauri. He is very indignant that Ritschl should have made line 213 of the 'Mostellaria' to scan, by reading

Ille hanc corrumpet mulierem malesuada nunc utitena; and makes a communication on the point to the Society for the Advance of Science at Turin. The MSS. (as given by Ritschl and Ramsay) waver between *malesuadam utitena*, *malesuada uti lena*, and *malesuada utitena*. The last is Ramsay's reading, the verse being left to scan as it best may. M. Vallauri, by his own theory, should have done the same. But in a moment of human weakness he also restores the metre. He comes forward to defend the "vetustissimi codices atque optimæ editiones" against wild German licence. Accordingly he reads (with Bothe, the "best editor")—

Ille hanc corrumpet mulierem malesuada nunc utitena, thus inserting a word which has no authority and gives no decent meaning. We prefer to err with Ritschl.

We have on our table *Mammalia; their Various Orders and Habits*, by L. Figuier (Chapman & Hall).—*Science for the People*, by T. Twining (Goodman).—*The Principles of Psychology*, by J. Bascom (Low).—*Public Health*, by W. A. Guy (Renshaw).—*The History of the Pianoforte*, by E. Brinsmead (Cassell).—*Our Great Vassal Empire*, by Major E. Bell (Trübner).—*The Principal Baths of Rhenish Germany*, by E. Lee, M.D. (Churchill).—*Budget Speeches, 1869 and 1870* (Bush).—*The Illustrated Public School Speaker and Reader*, by A. K. Isbister, M.A. (Longmans).—*Dictionary of Phrase and Fable*, by the Rev. E. C. Brewer, LL.D. (Cassell).—*The Mental Cure*, by the Rev. W. F. Evans (Houlston & Sons).—*The King and the Commoner*, by J. A. Langford, LL.D. (Printed for the Author).—*The O'Neilles; or, Second Sight*, by A. Gard (Provost).—*Adela: a Tragedy*, by J. Shield (Provost).—*The Ribbonman*, by T. Waters (Cameron & Ferguson).—*Sermons preached in Hecham Abbey Church*, by J. W. Hooper (Nisbet).—*Sermons on Subjects of the Day, delivered by distinguished Catholic Prelates and Theologians* (Burns & Oates).—*Spiritual Religion*, by J. Drummond, B.A. (Longmans).—*Ecumenicity in relation to the Church of England*, by Alexander Lord Lindsay (Murray). Also the following pamphlets: *Chambers's English Classics for Use in Schools*, 13 Parts (Chambers).—*The Three Twilights: a Poem*, by H. J. Snell.—*Exhaustion of the Soil, in relation to Landlords' Covenants, and the Valuation of Unexhausted Improvements*, by J. B. Lawes (Rogerson & Tuxford).—*The French Verbs at a Glance*, by M. de Beauvoisin (Stanford).—*Sir John Bowring's Report to Charles the Second* (Exeter).—*Devon Weekly Times' Office*.—*The Grosvenor Papers: Female Suffrage* (Darton).—*Report of Meeting of the Society for Organizing Charitable Relief and Repressing Mendicancy*.—*The Laws of Croquet* (De La Rue).—*History of Modern Aesthetics*, by Sir J. Y. Simpson, Bart. (Edinburgh).—*Edmonstone & Douglas*.—*Discorso del Comm. Cristoforo Negri*.—*Die Reform des Geldwesens* (Berlin).—and Nos. 1 and 2 of *La Filosofia della Scuola Italiana* (Florence).

LIST OF NEW BOOKS.

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Baur's Religious Life in Germany during the Wars of Independence, 2 vols. cr. 8vo. 16/ cl.
Bungener's Rome and the Council in 19th Century, cr. 8vo. 5/ cl.
Chamberlain's Epistles to the Romans, with Notes, 12mo. 2/ cl.
Hatherley's (Lord) Continuity of Scripture, new edit. 12mo. 2/6 cl.
Mann's Life Problems answered in Christ, cr. 8vo. 4/6 cl.
Réville's History of Doctrine of the Deity of Jesus Christ, 3/6 cl.
Suggestions from Readings in Madame Guion on St. John, 1/6 cl.
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Coleman's Notes on Logic for the Use of Students, 12mo. 3/6 cl.
History.
Hallan's and De Lolme's Constitutional History of England, 3/6 cl.
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MR. MARK LEMON.

FROM the birthday of *Punch* till Monday last Mr. Mark Lemon was the chief of the staff of writers and artists who have been shooting folly on the wing, and wounding with "the wasp's edge of the epigram" every public abuse—or social error—during nearly thirty years. If the lip of a wit be warfare upon earth, how must he have been tried, who, during so many years, has been called upon to hold the balance even among groups of rival wits? If there were nothing to add to Mr. Mark Lemon's account with the periodical literature of his time beyond his deserts as the hearty, amiable and honest director of a turbulent set of intellects, he would have a strong claim on the grateful remembrance of his generation. To his nice discrimination and his instinctive abhorrence of extremes in opinion and expression, the famous journal of which he was editor from the beginning, owes the services of men much more brilliant than he ever pretended to be; owes very much of the popularity which has marked the thirty years of its existence.

The qualities that enabled Mr. Mark Lemon to maintain his place at the head of the *Punch* table in the presence of Thackeray and Douglas Jerrold are to be found by a conscientious review of the varieties of literary work which he did, apart from *Punch*. It is said that Mr. Lemon wrote sixty pieces. Undoubtedly he was a prolific writer for the stage, and the best of his sympathies were given to the boards. He was an excellent actor, as well as an artful and effective dramatist. He had sympathies so quick and warm that a sad event, a misfortune, or the sight of pain or emotion, brought the tears welling to his eyes as quickly as they spring to the lashes of a girl in her teens. Hence, his dramas are strongest where they depend on emotion. The play of his humour was mild, but it was ever gracious and funny. In short, there is in all his dramatic doings the atmosphere of a happy nature. The man was as genial as the dramatist; so that when he turned from the stage, and wrote for children, or for the holiday-makers in the *Illustrated London News*, he was sure to please. There was a smile upon his page. He seldom made you laugh; but he put you

on good terms with the world and the writer and yourself.

The natural inclination of Mr. Mark Lemon was not towards comic literature. He had fun in him; his was a merry eye and a laughing lip; but there was a fine warm fibre underlying all, and holding the man together. It was by this element in him that he succeeded in holding satirists and humorists and caricaturists together. Appointed navigator in troubled waters, he poured out the oil of his gentle nature without stint. His approach brought sunny weather; his voice was balm to the angry; he loved the quiet, orderly, becoming way.

The incidents of Mr. Lemon's life were few. He was born in 1809, we are told, in the neighbourhood of Oxford Street, and in the middle rank of life. His lot was early cast among theatrical people, and his impulses were all towards the stage. That the boyish fancy never wholly ceased to operate in him is proved by the zest with which he joined Mr. Charles Dickens's amateur *troupe* in later life; and by his recent impersonation of *Falstaff*. Humour with an indulging tenderness was his histrionic quality, and he was a practised and painstaking and discreet performer. He was only thirty-two years of age when he assumed the direction of the most successful satirical and humorous organ of his day; and from that time till his death he rejoiced in the even tenour of his life; in the affection of those whom he controlled; and he was never soured because his lieutenants were greater heroes than their captain. Mr. Lemon had been in feeble health for some time past, but there appeared no cause to fear an immediate end to his life. His mind was busy within a few days of his death, which happened at Crawley, early last Monday morning: he died peacefully and in the midst of his family, of whom he was deservedly the idol.

The writer of sixty dramatic pieces, of a hundred songs, of scores of pleasant essays and stories, may be forgotten not many years hence; but by the help of all these *disiecta membra* some literary historian may, in the future, raise up a figure of a true, bright and happy worker, under whose benignant eyes something new and valuable in journalism was produced in the middle of the nineteenth century.

WINER'S GRAMMAR OF THE NEW TESTAMENT.

I APPEAL to your sense of justice to allow me briefly to reply to some remarks contained in your number of May 14th, in a review of my translation of Winer's Grammar.

Your reviewer, after mentioning that the translation is not made from the last edition, published in 1867, after Winer's death, asks: "Why was a prior one chosen? Did the translator not know it?" If he had read my Preface he would have learnt that I had carefully examined Dr. Lünemann's edition, and had good reasons for not using it. Your reviewer finds fault with me for omitting to notice a change of opinion on the part of Tischendorf, and to inform the reader that his "seventh edition has what Winer thinks the right thing." The critic has himself overlooked the fact that Tischendorf has *again* altered his view, and has in his eighth and last edition returned to the reading of which Winer is speaking. As the remaining strictures in the review relate to matters of opinion rather than of fact, I have no right to refer to them in these columns.

W. F. MOULTON.

. Mr. Moulton's reasons for neglecting the corrections and additions left in manuscript by Winer, which Lünemann incorporated in the volume as issued in 1867, are strange. The chief reason assigned is, that "he was not at liberty to make use of these additions," i. e. he was not at liberty to employ a work published in 1867 for an English version issued in 1870. So much the worse for his own work. After this statement, he says that "he carefully abstained from seeking any assistance from the additions." Then they are disparaged as "scanty," though Lünemann characterizes them as "numerous"; and surprise is expressed that Dr. Lünemann "should have contributed so little to the improvement of the work," while the Göttingen

scholar tells us that he was anxious to reproduce Winer faithfully, and not to alter without necessity, or change the character of the book. As to Tischendorf's Greek Testament, Mr. Moulton does not understand that what we blamed was, his allowing or making the references to various editions, including an incomplete one, instead of to *one* edition—say the seventh—throughout.

NEW BOOKS AND NEW EDITIONS.

WHILST Mr. Disraeli is being denounced in certain quarters where the politico-religious views of his new novel are especially unacceptable as one of those false prophets of whom it was predicted that they should cause men to say, "Lo here" and "Lo there," simple people are asking how it comes that the tale, which they see on every other drawing-room table, has only just now been announced in a modest advertisement as having reached a third edition,—an inquiry that points to an ordinary usage of "the trade," and raises a question as to the meaning of the word "edition." For the benefit of simple people, and many persons whose simplicity consists solely in their ignorance of literary practices, it is well to observe, that no term is more elastic than "edition," which may signify any number of copies, from a hundred to a hundred thousand. The ordinary edition of the fashionable amateur, who gives a West End publisher 50*l.* or 100*l.*, together with the copyright of his or her new romance, on condition that he causes it to be re-written, printed, and floated into the circulating libraries, numbers some three hundred copies. Whilst the first editions of Mr. Charles Dickens's more popular works comprised tens of thousands of copies, the average edition of another novelist, whose works not long since were forced into considerable sales by strenuous puffery, which credited them with the honours of ten or twelve editions, never exceeded five hundred copies. And, though a sixth thousand of 'Lothair' has been bound, and, if not already sold, is being rapidly absorbed by the trade, it is just entering on the third edition. So many strong influences, distinct from the literary merits of an amusing performance, contribute to the popularity of the "Duchess" tale, that no one needs to be told why the author can afford to do without sensational advertisements; but the quickness and quietude with which his copies are being distributed are grounds for questioning whether the customary proclamations of commercial success have the desired effect on social opinion. Nothing but a very considerable benefit to the producers of literature can be held to justify or even excuse a fashion that insults art by setting up popularity as a standard of excellence, and too often insults truth by misrepresentation. It must be observed that in strict language an edition means the full quantity which the producer of a work calculates on being able to sell of the production at the time of making arrangements for its publication. Whether a publisher hopes to sell 500 or 5,000 copies of a book, his first genuine edition always equals or slightly exceeds his expectations of demand. A prudent publisher never arranges from the outset for a second edition: he always prefers a sale which falls a little short of his calculation, to a sale which requires him to incur, without enabling him to recover, the expense of re-setting type. Of genuine second editions not one in three pays its expenses, not one in five is liberally remunerative to its producers. Publishers, therefore, are so strongly disposed to provide against the risks arising from the manufacture of second editions that they seldom produce too small an original edition of a work of transitory interest. In cases, as in 'Lothair,' where they anticipate a large sale, but are uncertain to what number of copies it may rise, their custom is to keep their type standing until the sale shows clear signs of coming to an end,—an arrangement which makes the genuine edition almost precisely commensurate with the public demand for the book. This arrangement is so generally had recourse to for regulating the dimensions of genuine second editions that persons have reason to be suspicious of the advertisements

which proclaim the issue of several editions within a few weeks of the first publication of a work. Cases sometimes occur where the demand for a book revives soon after a lull following on the exhaustion of its first edition; and yet, again, when the second edition has been disposed of under circumstances that appeared to indicate a termination of the demand. In these instances five or six genuine editions may be required of the same work within a year or two years. But such cases are so rare, that it is usually fair to regard the announcement of the fifth or sixth edition of a new work as, at best, nothing more than a declaration on the part of its producers that its sale has exceeded the number of copies contained in two or three average first editions of new literature. Writers would preserve themselves from imputations of conniving at the commercial charlatanries perpetrated in their favour if they would, on issuing a new edition, declare the number of copies comprised in the preceding issues: or, better still, let them request their publishers to forbear from calling attention to the number of their editions and the magnitude of their sales. Bad and altogether worthless works may be very popular; and a good book is none the better because its goodness has rendered it widely acceptable.

THE PRIZES OF THE FRENCH ACADEMY.

Oxford, May 16, 1870.

I AM sorry that you should have admitted into your last number a series of somewhat ungracious reflections upon the French Académie des Inscriptions, without first informing yourself of their accuracy. If I may be permitted as a foreigner to say so much, I think that England, which possesses no institution of a similar kind to the French "Institut," and whose scientific literature bears dreary testimony to the want of such an institution, is the last country which has any right to bring charges of this kind. In the particular case of my book on the Geography of the Talmud, any person who has read my preface would know that it was only the first portion of that work, treating of Palestine, which received the Academy's prize; the latter part, to which the only important strictures of your contributor refer, was a subsequent addition, for the accuracy of which that learned body is in no way responsible.

With regard to Dr. Morgenstern, one's first impulse is to inquire, who in the world is Dr. Morgenstern? I think that you would find it difficult to get an answer to this question from any known Orientalist in Germany. This well-meant pamphlet of his, which your contributor is quite mistaken in supposing has created any sensation in Germany at all, is absolutely his first literary venture, his maiden effort. It is unfortunate for one who has his reputation as a scholar still to make that his first pamphlet should take the form of an attack on others instead of that of an original contribution to knowledge.

As a general rule I cannot pretend to waste my time in replying to the strictures of any but professed Orientalists, and I am not much disposed to depart from my rule in the case of this unknown German. As, however, the quotation of some of his remarks in the *Athenæum* has given them an importance which they do not possess of themselves, I will dispose of these briefly in their order.

To begin with the passage about the goats.—Here you are quite right in saying that the Talmudic word is "sneezing" (*mithatshoth*), and not, as I miscopied it, *mithpalmoth*, which means "grew fat." This is a clerical error, which has, of course, long been set down in my interleaved copy, and which I myself corrected in a scientific periodical soon after its appearance; but it is so obviously a slip that no Orientalist has thought it worth while to draw attention to it. I think you will agree with me that the notion of the goats "sneezing" at Machærus, thirty miles from Jerusalem, whilst incense was being offered up in the latter city, is "as fantastic an one and passing all bounds" as that of their "growing fat."

Next as to *Aboulac*. Here the Talmudic word is *Aboulin*, and not *Aboulai*, which scholars have

agreed to identify with the Greek αἰλιος. So with regard to "round," or, more correctly "oval." The word *troutoth* is certainly understood in this sense by Mussafia, but I agree with Wiesner ('Scholien zum babylonischen Talmud,' ii. 69) both in regarding this interpretation as inadmissible in this place and in translating it as "running" (*chassieux*). I may add, that the word only occurs three or four times, and has no cognate roots in other Semitic dialects with the above-mentioned meanings (see Arabic *tarita*).

To come to "murex." Here the mistake has arisen from your not having read my reference correctly. What I have said is, "Nous ne comprenons pas pourquoi Reland prend *Hilzon* pour le nom d'une ville" (p. 197), and refer to his 'Palestina,' ii. p. 720, in which he says, s.v. 'Chilzon,' "Nomen urbis ad litus maris magni." If I had referred to p. 819, where Reland translates *Hilzon* by "murex," I should certainly have been guilty of the blunder attributed to me. But I did not.

As to "robbers," this would also have been wrong if I had said that "Tharmodiens" meant robbers in this place; but I never said it. My translation of "Tharmodiens" (p. 302) is *merchants*, which I agree with Wiesner (*op. cit.* 49) in regarding as more probable than the interpretation of Raschi and the Aruch, "collectors of wood." In my note on this passage I have mentioned a "paragraphe" of the same word, which, by deriving it from an Arabic root, might make it "robbers": but here you have not quite understood my meaning. When I wrote the passage about Hadramaut, I had *Winer* before me, whom I quote, and who places this tract "am Arabischen Meere."

This disposes of all the charges of error you bring against me. I now come to that of plagiarism, and, first, the articles on *Netopha* and *Jericho*, one of which is said to be taken bodily out of the Aruch, the other out of Kaplan. Any person who will be at the pains to compare the places will see that there is a coincidence between the biblical and Talmudical passages quoted. But this coincidence is inevitable, as there is only a limited number of passages referring to any given town, and it is impossible to omit any of them because quoted by a previous writer, although it is possible to add to the list, as I have done. Kaplan is, in truth, an obsolete book: I have used him and the Aruch as authorities, and, where I have found anything peculiar in them, I have given the reference. P. t Winer's *Realwörterbuch* is much more full and trustworthy. Zippori in Kaplan has three lines; in my book it has four pages.

"The note in p. 233 of M. Neubauer is in Reland's 'Palestine,' ii. p. 360." In page 233 of my book there are twelve notes, none of which have anything to do with Reland: and as to Reland, ii. p. 360, the passage does not exist. Reland's second volume begins p. 515. Again, your article goes on to say, "239 of the former, in p. 215 of the latter." This correspondence is quite true, and my note is an acknowledgment as follows: "Reland, 'Palestina,' t. i. p. 215." The "entire little treatise with notes on p. 258," which is said to be *totidem verbis* found in Kaplan, is my chapter "Noms des Localités très douteuses," in which I endeavour to identify 93 names of places. It will be a sufficient answer to this charge if I remind your readers that Kaplan's 'Erez Kedoumim' treats exclusively of biblical geography, and that only four out of the 93 names are biblical. As to the article on *Abal*, I preferred to quote Winer rather than Kaplan for the biblical usage, but it is mainly concerned with the Talmudical.

It only remains to mention the Greek words at pp. 61, 87, 142, the Hebrew transcriptions of which are so clear that any schoolboy in a Rabbinical school could identify them. It is ridiculous to suppose that, while these are given in Castell, Buxtorf, Jost, M. Sachs, and a host of other scholars, ancient and modern, I should go to Landau's *Aruch* for them, where they are all wrongly transcribed.

These charges against a book of nearly 500 pages, based upon the examination of something like

20 volumes folio, thus shrivel up to one clerical error, which I found out myself long before anybody pointed it out to me, and which, as I have already said, was publicly acknowledged by me several months ago. Apologizing for taking up so much of your valuable space, I remain, &c.

AD. NEUBAUER.

*** We deeply regret M. Neubauer has no other answer to give. In our notice of Dr. Morgenstern's pamphlet we treated M. Neubauer as gently as possible, and having no prejudice in the matter, we hoped M. Neubauer would either acknowledge his obligations or show us that we were mistaken. He has not done so. His introductory sneer at the scientific literature of England we pass by, as of the same value with the reproach against Dr. Morgenstern, that he was only an "unknown German," or with M. Neubauer's modest estimate of himself. But we are glad to find him at once disclaiming the responsibility of the Academy for a work, of which, although issued by him under the title "Essai couronné," only a certain portion had ever been submitted to that body.

As to the rest, we shall be brief. To the first charge M. Neubauer has pleaded guilty at once, and there would be an end of the matter did he not speak of it as a "clerical" error,—which, considering the totally different nature of the terms in question, seems to us strange, to say the least of it. And when he still insists on making a common hyperbolic expression a reason for ridiculing the Talmud, he only exposes his own want of acquaintance with all Eastern and especially talmudic mode of speech. "A camel going through the eye of a needle" would probably move him to laugh at the New Testament, where that talmudic phrase occurs. Abulin is only Abula in the plural, and if "the learned are agreed" that the latter means, e.g., road, we presume they would be agreed that the former means roads. As to Troutoth, we now learn that he "agrees" with M. Wiesner. Had he then not better have quoted his authority? The word is simply the Latin *terres*, and has all its meanings wherever else it occurs. This being the case, it cannot well have cognate Semitic roots. In *Murex* we rise to something higher still. M. Neubauer knew, it appears, that Reland has the right meaning on p. 819, and he attacks him for the oversight on p. 720 of the same book. He had not referred to that correct page, he says. Exactly so. As to "Robbers," he again says he "agrees" with Wiesner in translating "Marchands"—a fact hitherto concealed. But if he will look to his own note on the same page, he will find that he first makes an Arabic root to mean what it does not, and next says, "c'est là ce que leur a valu le nom de 'les envahisseurs!'"

Next comes Hadramaut, which he places on the Arabian Gulf, while it happens to lie on the Indian Ocean. The defence is characteristic: "I had Winer before me," and Winer says "am Arabischen Meere." So this is the geographer of the Talmud, unconscious even now of the difference between the Arabian Sea and the Arabian Gulf!—"This disposes of all the charges of error," he continues naively. It seems to us that this rather disposes of the author, even if it were all, instead of being a small fraction of Dr. Morgenstern's charges. Coming to the "Plagiarisms," we shall confine ourselves to assuring M. Neubauer that he was in error when he thought that we had not verified the passages. We took *Netopha* and *Jericho* at random, but if he will turn to Dr. Morgenstern he will find as much more as he wants. We repeat that the two, in spite of all his cloudy verbiage, are, conjectures included, Aruch's and Kaplan's, seasoned by Winer. There is no "coincidence" in the matter, and Winer does not contain Kaplan and Aruch. Why, moreover, M. Neubauer should call Kaplan obsolete while he so often uses him that he does not think it worth his while to mention him except, as he says, on rare occasions, we do not understand. And well known as Aruch is, there is that special edition of Landau, the very mistakes of which re-appear in M. Neubauer. The 'Etymologicum Magnum,' Suidas, Forcellini, are also well known, but most authors quote them. As to Zippori, there may be

three lines of text only in Kaplan, but M. Neubauer has evidently forgotten that there is a very learned note to that text, of which he has made somewhat hasty use. Here, Dr. Morgenstern says, rather severely, M. Neubauer has left "his housebreakers' tools behind him."

The crowning part of M. Neubauer's defence is, that we quote Reland, ii. p. 360, and the matter alleged to be copied by him does not exist there; nay, the second volume begins with p. 515, he says. We confess we were wrong. But it is only "a clerical error" of ours. For 360, let him read 860, and M. Neubauer will find his own learned explanation of Lablao curiously anticipated by that not unknown Dutchman. Our next quotation was somewhat contracted. Let M. Neubauer expand it and read, "For the explanation of Susitha, p. 239 of Neubauer, see Reland, ii. 1023, not i. 215." For in the latter place, which M. Neubauer does quote, that city is merely enumerated (after a published Vatican MS.) among a crowd of other cities, without one syllable of explanation, while in the former, which he does not quote, an explanation is given by Reland which strangely "coincides" with M. Neubauer's.

Shall we go on—even to the dismal end? There is that article on p. 258 ("which is my chapter," &c.) How well M. Neubauer has understood our referring to *Abal* on that page he shows by confessing to having "preferred to quote Winer,"—who does not contain his talmudical information,—"rather than Kaplan,"—who does. Of the Rabbinical "schoolboy," who follows next, we seem to have heard before. But if he (M. Neubauer) will take our advice, he will be a little more careful when next he writes for the Instituteless English. He would find it somewhat difficult, we fancy, to indicate, e.g., the page where Sachs, whom he adduces as a witness, speaks either of *σῶα* or *περίχωρον*—two out of the three words in question—he does speak of *δῆμος*, over which word M. Neubauer has again come to grief—or where Buxtorf derives *Denai* from *δῆμος* (he gives two totally different derivations); or where he even mentions *περίχωρον*. But the final charge against Landau, whom M. Neubauer uses so often that he forgets to mention it, is too gross. He is said to have "wrongly transcribed all these words." Now, Landau does not profess to copy the corrupt "Chaldee" spelling, but to give the proper classical forms, and every one of "all these words" is to be found in Landau as unimpeachably correct as in Liddell and Scott or Pape. It is M. Neubauer who first misspells the talmudic transcript of *σῶα*, leaving out one letter in four, and next speaks of "*δῆμοι* = people," which it never means anywhere,—again mistaking the "Chaldee" adjective formed from *δῆμος* for its own plural. And yet there is an entire talmudic treatise under that name, as he might have found even in Buxtorf!

We have sacrificed a good deal of our space to this matter, but we trust we have done so to good purpose. With one farewell glance at those "twenty volumes folio," "something like" which he has "examined," we leave M. Neubauer henceforth entirely to Dr. Morgenstern.

Literary Gossip.

MR. BARING-GOULD's novel, 'In Exitu Israel,' has nothing to do with Jewish history, as its title might lead one to suppose. The scene is, we hear, laid at the time of the French Revolution, and the book treats largely of Church matters.

THE Cobden Club have issued a reprint of the last report of Mr. Wells, the U.S. Trade Commissioner. It requires no great sagacity to guess that the short but valuable Preface is from the pen of the ablest living exponent of Mr. Cobden's principles.

A halfpenny morning journal has been long proposed for London, and at last one is to be published. We can offer no opinion

about the probabilities of its success or failure, but when the proprietors talk of a circulation of half a million or seven hundred thousand we think them sanguine.

PROF. SHELDON AMOS is preparing a treatise on the various questions affecting the social and political position of women, which are now everywhere so actively discussed.

MR. P. HAMERTON has been writing against Polyglots,—meaning by that name not Mr. Bagster's bibles, but people who speak several languages. He rightly says that it is impossible to learn to speak several languages properly, and he forms a just estimate of Mr. Lowe's favourites, the waiters. But Mr. Hamerton is hypercritical when he finds fault with Mr. W. Wyld's French because a Parisienne set to pick holes in it said he did not vibrate the *r* properly.

ANOTHER new comic paper is to be started in Dublin, under the title of *Blarney*. The frontispiece represents the people, who are determined to kiss the famous stone contained in Blarney Castle.

WE have much pleasure in announcing that the Archbishop of Canterbury has, at the special instance of Archbishop Trench, recognized the value of Mr. Richard Morris's editions of Early English works and his investigations into the early history of the forms of our inflexions, &c., by conferring on him the degree of LL.D. Dr. Morris is one of the mainstays of the Early English Text Society, and his series of grammars of our early dialects, in the prefaces to his editions for that Society, are the most valuable that we possess. He has also edited Hampole's 'Pricke of Conscience,' &c. for the Philological Society, on whose Council he is; besides Chaucer's Poetical Works for the "Aldine Series," Spenser's Works for the "Globe Series," &c.; and he has now five Anglo-Saxon and Early English works in hand, from the tenth to the fifteenth century, besides an Historical English Grammar.

THE *Dublin Evening Standard*, after a seven months' struggle, has been amalgamated with its venerable contemporary, the *Dublin Evening Mail*.

THE following paragraph from *Putnam's Magazine* throws light on the state of periodical literature in the United States:—"All the foreign quarterlies are regularly reproduced as they have been; four of the principal monthly magazines resort to noted English authors for their main attractions; four of our foremost popular illustrated weeklies are little more than copies, as to their pictures, of the foreign illustrated weeklies; and two, if not three, of our daily journals are chiefly edited by men from abroad."

THE authorities of the Bibliothèque Impériale have detected a thief who has daily carried off a volume of the quarto edition of Voltaire from the reference library. After a week of vain attempts at detection they posted an assistant behind a screen, and the thief was seen to place the eighth quarto volume under his waistcoat!

WE hear that "trade organs" are getting more numerous. A publication, entitled the *Irish Grocer and Trader's Review*, is to be published weekly in Dublin, commencing with June 4.

THE power of M. Megé, the new Minister of Public Instruction in France, will not be so extensive as that of his predecessor, as several institutions are transferred from his jurisdiction to that of the Minister of Fine Arts. The title of the latter is henceforward to be "Minister of Literature, Science, and Fine Arts."

MM. DUVERGIER DE HAURANNE and Xavier Marmier have been elected to the seats vacant at the Académie Française through the deaths of M. de Pongerville and the Duc de Broglie.

MIDLE DE WITT, a granddaughter of M. Guizot, was married the other day to M. Théodore Vernes, son of a rich Protestant banker. 'L'Histoire de France racontée à mes Petits Enfants' is M. Guizot's present occupation. It is issued in numbers, price 50 cents, of which there will be about one hundred.

M. E. DE COUSSEMAKER has just issued the sixth part of the third volume of his new series of the 'Scriptores de Musica mediæ ævi'; M. A. Franklin has also issued the second volume of his 'Ancient Libraries of Paris Churches, Monasteries, Colleges'; and M. Peyret, his second volume of the 'History of the Albigenes.' Prof. Madvig's 'Latin Grammar' has at last been translated into French.

A TRULY gigantic History of the Italian Drama has recently appeared in Germany. Herr J. L. Klein's 'Geschichte des Italienischen Dramas' forms no less than five large volumes; but these are only part of a General History of the Drama throughout the world, of which they are the 5th, 6th, and 7th volumes; the earlier volumes containing the Dramatic History of the East, of the Greeks, and of the Romans. It seems scarcely probable that so large a work will be terminated within the usual term of man's life. Far too much space has been taken up by numerous reflections on subjects only indirectly connected with the drama, and which could have been omitted with advantage.

A NEW Italian version of M. Mignet's 'Vie de Franklin,' from the pen of Signor G. D. D'Adda, is published by Brigola at Milan.

THE popular songs of Italy have lately taken an important place in Italian literature. A few months ago Signor Tigris's excellent collection of the 'Canti Popolari Toscani' was noticed in these pages, and now Prof. Giuseppe Pitre has published an interesting work on the songs of Sicily, entitled 'Studio Critico sopra i Canti Popolari Siciliani.'

SCIENCE

SOCIETIES

ROYAL.—May 19.—General Sir E. Sabine, K.C.B., President, in the chair.—The following papers were read: 'Experiments on the Use of Alcohol (Ethyl Alcohol) on the Human Body,' by Dr. Parkes and Count C. Wollowicz; 'A Ninth Memoir on Quantities,' by Prof. Cayley; 'On the Cause and Theoretic Value of the Resistance of Flexure in Beams subjected to transverse Stress,' by Mr. W. H. Barlow; 'On Deep Sea Thermometers,' by Commander J. E. Davis; 'On the Chemical Activity of Nitrates,' by Mr. E. J. Mills; 'On the relative Duration of the Component Parts of the Radial Sphygmograph Trace in Health,' by Mr. A. H. Garrod; 'On the Difference between a Hand and a Foot as shown by their Flexor Tendons,' by the Rev. Dr. Haughton; and 'Spectroscopic Observations of the Sun, No. VI.,' by Mr. J. N. Lockyer.

GEOGRAPHICAL.—May 23.—Anniversary Meeting.—Sir R. I. Murchison, Bart., President, in the chair.—The Council for the year 1870-71 was balloted for, and the following gentlemen were declared duly elected:—President, Sir R. I. Murchison, Bart.; Vice-Presidents, Sir H. Bartle Frere, F. Galton, Sir H. C. Rawlinson, and Major-General Sir A. S. Waugh; Trustees, Lord Houghton and Sir W. C. Trevelyan, Bart.; Secretaries, C. R. Markham and R. H. Major; Foreign Secretary, C. C. Graham; Council, Admiral Sir G. Back, Hon. G. C. Brodrick, G. Campbell, Vice-Admiral R. Collinson, J. Fergusson, A. G. Findlay, Lieut-Col. J. Grant, M. E. Grant-Duff, Vice-Admiral Sir W. Hall, Prof. T. H. Huxley, Rear-Admiral E. A. Inglefield, Capt. Sir F. L. M'Clintock, R.N., Sir C. Nicholson, Bart., Dr. J. Rae, Capt. G. H. Richards, R.N., Major-General C. P. Rigby, A. J. E. Russell, S. W. Silver, Viscount Stratford de Redcliffe, K.G., The Duke of Wellington and C. White; Treasurer, R. T. Cocks.—The Report of the Council was read.—The Royal Medals for the Encouragement of Geographical Science and Discovery were awarded as follows: The Founder's Medal to Mr. G. W. Hayward, the Society's envoy in Central Asia, for his journey across the Kuen-Lun to Yarkand and Kashgar, and for his map of his route; the Victoria Medal to Lieut. F. Garnier, of the French Navy, for his journey and surveys on the French exploring expedition from Cambodia to the Yang-tze-Kiang, and for his journey to Tali-fu.—The following new Fellows were elected: E. G. Barr, Sir E. Cunyng-hame, Bart., Rev. R. J. Gould, Col. E. Y. W. Henderson, Lord Kenlis, C. Lanyon, R. Pance, F. W. Raikes and G. Wilks.

NUMISMATIC.—May 19.—W. S. W. Vaux, Esq., President, in the chair.—Mr. T. Jones exhibited a first brass coin of Trajan, with a large ægis on the breast; and some third brass coins of Carausius and Allectus, struck in London and found in Cannon Street; also a small brass coin of Tiberius, with the heads of Nero and Drusus on the reverse, struck at Carthago Nova.—Mr. Henfrey communicated a description of an ancient British coin (type of Evans, Pl. B. No. 8) found at Brighton.—Mr. Vaux read a paper, contributed by Mr. R. H. Lang, of Larnaca, Cyprus, 'On Coins discovered by him during recent excavations in the Island of Cyprus,' in which he pointed out the nature and value of a discovery whereby he has been able to obtain more than thirty varieties of the earliest silver coinage of the island, together with some specimens of that of the adjacent coast of Phœnicia. The coins were discovered whilst excavating an ancient temple near Daly (Idalium), in the form of two small treasures concealed under the pavements of two different chambers. The first was contained in two little earthenware jars closed with lead at the top; one of which was found in pieces, and the other was broken at the time by the pickaxe of the workman, the contents of both being in admirable preservation. The second was discovered a few days later, and from the way in which the coins were found to be adhering together, Mr. Lang conjectured that they had been once inclosed in a bag which had perished. Mr. Lang further concluded, from the character of the two treasures, 1. That of the two, the one originally in the presumed bag was the older. 2. That this treasure represented a Cypriote coinage of six or seven different independent kingdoms. 3. That when the later coins were deposited, the Cypriote coinage in the earlier treasure had ceased to be current, while the Phœnician coins of the first period were still in use. 4. That from the repetition of the second treasure of the Phœnician coins found in the first, there is probably no gap or period unrepresented between them.—Mr. B. Head read a paper communicated by Mr. S. F. Corkran, 'On Personification on Roman Coins.'

LINNEAN.—May 24.—Anniversary Meeting.—The following gentlemen were elected Members of the Council for the ensuing year, in lieu of others retiring, viz., T. Anderson, M.D., J. Ball, Esq., M. Foster, M.D., H. Lee, Esq. and Major F. J. S.

Parry.—The following officers were re-elected, viz., G. Bentham, Esq., *President*; W. W. Saunders, Esq., *Treasurer*; F. Currey, Esq. and H. T. Stainton, Esq., *Secretaries*.—The Secretary reported that fourteen Fellows, five Foreign Members and one Associate had died, and that nineteen Fellows and five Foreign Members had been elected during the past year.

CHEMICAL.—May 19.—Warren De La Rue, Esq., V.P., in the chair.—Mr. S. H. Johnson was elected a Fellow.—Mr. Griffin exhibited and explained a new gas furnace, which is capable of melting about 3 lb. of iron in little more than one hour.—Mr. Walenn described an Electrolytic method for coating cast-iron objects with copper or brass. A calico-printing valse and other articles worked in this manner were submitted to the inspection of the assembly.—Mr. Tookey communicated a paper 'On the Manipulation of Assays of Gold and Silver Bullion.' To effectuate a saving of time, the author proceeds in the following manner: each bullion is placed in a platinum tube closed at one end with a perforated plate; several of such tubes are supported by a porcelain tile, which for that purpose is provided with circular holes; the entire arrangement is then immersed in nitric acid and proceeded with as if a single bullion had to be treated. In the case of the assay of silver, a contrivance, similar in principle, is employed to do away with the hammering and brushing of the buttons after they have been detached from the cupels; the solvent used here is hydrochloric acid.—Mr. Perkins read a note 'On some Bromine Derivatives of Coumarin.' The author succeeded in obtaining the following definite compounds—dibromide of coumarin, $C_9H_6O_2Br_2$, bromo-coumarin, $C_9H_5BrO_2$, and dibromocoumarin, $C_9H_4Br_2O_2$. The two latter substances yield on boiling with an aqueous solution of potash the potassium salts of two new acids, probably bromo and dibromocoumaric acids.—Dr. Divers remarked 'On the Precipitation of Solutions of Ammonic Carbonate, Sodid Carbonate and Ammonic Carbamate by Calcic Chloride.' The results of these experiments are chiefly of interest as supplying a characteristic reaction for the carbamate.—Dr. Thudichum made a communication about having obtained hydric acetate from fresh urine.

ETHNOLOGICAL.—May 24.—*Anniversary Meeting.*—Prof. Huxley, President, in the chair.—The Report of the Council and the Treasurer's Report were read and adopted.—The President delivered an address, in which he gave a history of the efforts which had been made for amalgamating the Ethnological and Anthropological Societies, and hinted at the desirableness of union being effected between several societies having kindred objects. He also referred to the encouragement which the British Association had, within the last few years, given to ethnological science by allowing the Biological Section to resolve itself into departments.—The following is the result of the ballot for officers and Council:—*President*, Prof. Huxley, LL.D.; *Vice-Presidents*, Dr. A. Campbell, Sir J. Lubbock, Bart. M.P., E. B. Tylor, Esq., and T. Wright, Esq.; *Hon. Treasurer*, H. G. Bohn, Esq.; *Hon. General Secretary*, Col. A. Lane Fox; *Hon. Foreign Secretary*, Hyde Clarke, Esq.; *Council*, W. Blackmore, Prof. Busk, G. Campbell, Dr. E. Davis, W. Boyd Dawkins, J. Dickinson, R. Dunn, J. W. Flower, D. Forbes, A. W. Franks, Rev. Canon Greenwell, A. Hamilton, F. Hindmarsh, T. M.K. Hughes, Dr. R. King, Sir R. I. Murchison, Bart., J. F. M'Lennan, Rev. Dr. Nicholas, and E. B. Pusey.

INSTITUTION OF CIVIL ENGINEERS.—May 24.—C. B. Vignoles, Esq., President, in the chair.—The following candidates were balloted for and elected:—Messrs. J. Bower, G. Buchanan, W. J. Du Port, J. B. Farrell, J. Hill, C. Siemens and R. Tyndall, as Members; and Messrs. J. Collier, F. Colyer, J. S. Forbes, J. L. Haddan, C. Hall, A. S. Hamand, A. C. Lawford, M. C. Mackinnon, E. Manisty, C. R. Manners, A. Nicolson, R. Pitt, J. Rotheroe, C. E. Shepherd, Lt. B.S.C., W. Stroudley, H. H. Wake and R. H. Williams, as Associates.—The

first paper, which was read in abstract, was 'On the Relative Safety of different modes of Working Coal,' by Mr. G. Fowler.—The second paper, which also was necessarily read in abstract, was 'On Coal Mining in Deep Workings,' by Mr. E. Bainbridge.

PHILOLOGICAL.—May 20.—*Anniversary Meeting.*—Prof. Key, President, in the chair.—Mr. N. W. Wyer was elected a Member.—The following Members were elected as the Council of the Society for the ensuing year:—*President*, T. Hewitt Key; *Vice-Presidents*, The Archbishop of Dublin, The Archbishop of Canterbury, The Bishop of St. Davids; *Ordinary Members*, Prof. Goldstücker (Chairman), Rev. J. C. Atkinson, Prof. Cassal, Prof. Cowell, Dr. B. Davies, Sir J. F. Davis, Bart., A. J. Ellis, J. W. Hales, H. H. Gibbs, E. R. Horton, Prof. Malden, R. Martineau, Dr. R. Morris, J. Muir, J. A. H. Murray, Prof. Rieu, H. Wedgwood, Dr. R. F. Weymouth, H. B. Wheatley; *Treasurer*, D. P. Fry; *Hon. Secretary*, F. J. Furnivall.—The Treasurer's cash account, as audited by Messrs. H. B. Wheatley and B. Dawson, was adopted.—The Hon. Secretary stated the condition of the Society's *Transactions* and Dictionary papers.—Several alterations of the Society's Rules were then made.—The paper read was 'On Glossic, a new System of English Spelling, proposed for Concurrent Use, in order to remedy the Defects without detracting from the Value of our present Orthography,' by Mr. A. J. Ellis.

ANTHROPOLOGICAL.—May 19.—Dr. Berthold Seemann, V.P., in the chair.—Mr. Henry F. Chorley read a paper 'On Race in Music.' The author, after remarking on the vast extent of the subject to be treated in so small a compass, proceeded to point out the difficulties that stand in the way of determining what is, and what is not, national music, the chief difficulty consisting in the inaccuracies of notation. Notation being comparatively a modern art, and being also the only means by which musical ideas can be transmitted, we are very much in the dark as to the advances made by the ancients in the art of music. Confining himself chiefly to the modern development of music, Mr. Chorley argued that new and original melody is far less common than is generally supposed. By the simple variation of tempo, implying some change in accentuation, a melody can be so entirely transformed as to lose its original character. Genuine, fresh, national music, again, is comparatively rare, and its character has always been most marked whenever intercourse has been most restricted. Passing from the more limited subject of national music to the broader question of race-elements in music, the author illustrated the great distinction which exists between the Asiatic and European development of Art. In the former it is confined to rhythm, and seldom includes beauty of sound or symmetry of form. In strong contrast to the Oriental ideas of music were cited those of the North of Europe—in Norway, Sweden, Denmark and Russia. It was the opinion of the author that these people take the highest place as melodists. The fact was pointed out that, with few exceptions, those Northern airs are in minor keys, which might be taken as an expression of, rather than a protest against, the gloom of the climate and scenery, were it not that the same characteristic largely obtains among inhabitants of the torrid zone. The sense of musical rhythm seems as distinctly marked amongst different peoples as varieties of physiognomy. For instance, the Peninsular melodies are only characteristic when they are in triple time, the airs in common time being essentially mawkish and pointless, owing such individuality as they have to the sleepy, voluptuous delivery of the executant. On the other hand, the music of France lies essentially in the direction of squared music—towards what is piquant, as distinct from what is undulating. The author then called attention to a phenomenon which is of universal recurrence, viz., the demarcation, not merely of race, but also of sex, in the art, be its stages of culture or civilization ever so primitive or ever so mature. The absence of musical inventive genius in woman is most curious

and inexplicable, and affords another signal illustration of the contradictions and inconsistencies which mark music beyond any other art. While women have achieved distinction, and often great success, in literature, painting, sculpture, architecture and science, and while they are unsurpassed as interpreters of the drama and of the art of music, not a solitary female composer of originality, or even of repute, is known to the historical or critical observer. The paper was ably illustrated on the pianoforte by Mr. Dannreuther.

MEETINGS FOR THE ENSUING WEEK.

- Mon. Asiatic, 3.—Anniversary.
- Architects, 8.
- United Service Institution, 81.—'Necessity for Extension of our Naval Transport Fleet for Military Purposes,' Capt. J. C. Hovenden.
- Tues. Royal Institution, 3.—'Present English History,' Prof. Seeley.
- Anthropological, 8.—'Armenians of Southern India,' Dr. John Short; 'Races of Morocco,' Mr. J. Stirling.
- Engineers, 8.—'President's Annual Conversation.'
- Wed. Ethnological, 8.—'Report on the Pre-historic Antiquities of Dartmoor,' Mr. C. Spence Bate.
- Thurs. Royal Institution, 3.—'Electricity,' Prof. Tyndall.
- Royal, 4.—'Election of Fellows.'
- Chemical, 8.—'Platino-Ammonium Bases,' Dr. Odling.
- Linnæan, 8.—'New Forms of Trichopterous Insects,' Mr. R. M'Lachlan.
- Antiquaries, 81.
- Fri. Archaeological Institute, 4.
- Royal Institution, 8.—'Migration of Fables,' Prof. Max Müller.
- Philological, 81.
- Aeronautical, 8 (at the Society of Arts).
- Sat. Royal Institution, 3.—'Comets,' Prof. Grant.

Science Gossip.

We referred some time ago to the disposition of the Scientific Societies to alter their hours of meetings; these are generally eight, but in some of the Societies half-past eight. At a quarter to ten a liberal movement in the audience is seen to take place, and a large number leave to catch a ten o'clock train. The Statistical Society has just announced that in the next session its meetings will begin at a quarter to eight, so that the routine business being gone through, there may be three-quarters of an hour or an hour for the reading of the paper and as much for the discussion.—The Statistical Society having succeeded last year with its experimental anniversary dinner has now adopted it as a permanent celebration.

The new buildings for the Natural Philosophy department of the Science Schools at Oxford are nearly complete, and Prof. Clifton is gradually removing his apparatus to the rooms prepared for them.

The money required for the French Arctic expedition has at length been raised, and it is hoped that the Boreal will sail from Havre in a few days.

M. OGIERWARD, a Norman geologist, has published a memoir on the shells of fossil cephalopoda. It is his opinion that most of the chambered shells were included in the body of the animal, and that they did not form its external covering.

M. VAN BENEDEEN's great work on the structure of the ovum has received the prize of the Brussels Academy.

PROF. PAUL BROCA is about to publish a work called 'An Anatomical Parallel between Man and the Ape.'

DR. WILL, of Hesse, has published a memoir on the composition of mustard-seeds and the differences between the black and the white variety.

DR. SCHOUTETEN, of Metz, says that by a certain application of electricity he can, in a few days, produce those qualities in wine which it usually acquires by being kept for years.

The *Opinion Médicale* mentions that there is at present in the Hospital of St. Anthony a new-born infant which has a sixth digit upon each hand. This supernumerary finger is composed of two joints only, but otherwise is perfectly developed. The hands are quite symmetrical.

'LA RIVISTA SCIENTIFICO-INDUSTRIALE DEL 1869,' by Signor Guido Vimercati, in a series of articles, gives a very good account of the progress of the physical and mathematical sciences during the past year.

The Swiss Geodetic Commission has met under the Presidency of General Dufour, and settled the programme of this year's operations.

PROF. BUSCHMAN has presented the manuscript

of Humboldt's *Coemos* to the Royal Library at Berlin.

A SCHOOL for navigation is to be established at Skigi, the teachers in which are to be Japanese officers, trained under the Europeans. The nobility are eagerly seeking nominations for their children as cadets.

It may be news to some that the Chinese commenced to practise vaccination for the small-pox at Canton forty years ago. There are now public vaccinators at Peking with regular days and hours for scarifying infants brought to them, just as in London. When their supply of vaccine lymph falls short, it is renewed from the English missionary hospital.

THE College at Peking is still in trouble. It is now M. Lepissier, the Professor of French, who is dismissed, because he required to be directly under the Chinese authorities instead of under Mr. Hart, the Principal.

A LARGE number of flint implements have been found at the village of El Bir, near Jerusalem.

THE Porte has granted about 600 acres of land near Jaffa for a Jewish model farm, with exemption from land-tax. It is under the auspices of the Alliance Israelite Universelle.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-SIXTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 5, Pall Mall East, from Nine till Seven.—Admission, 1s.; Catalogue, 6d. WILLIAM GALLOW, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE THIRTY-SIXTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 33, Pall Mall West, daily, from Nine till Dusk.—Admission, 1s.; Catalogue, 6d. JAMES FAHEY, Sec.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

OLD BOND STREET GALLERY.—THE SUMMER EXHIBITION of Pictures in Oil and Water Colours is NOW OPEN.—Admission, 1s.; Catalogues, 6d. Open at Nine. G. F. CHESTER, Hon. J. W. BENSON, Secs.

FRENCH GALLERY, 120, Pall Mall.—THE SEVENTEENTH ANNUAL EXHIBITION OF PICTURES, the contributions of artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s.; Catalogue, 6d.

THE ROYAL ACADEMY. (Fifth Notice.)

MR. C. J. LEWIS'S landscape, with a summer-evening effect (No. 247), shows the moon rising over a calm river, a mill, a punt, willows and water-lilies. The effect is capably given to a distant spectator, notwithstanding that the light on the remote foliage is red and rank rather than brilliant and rich; thus, the whole seems fine until one looks into it, when it is obvious how much of the taking effect, and even the sentiment, of the picture, are due to mere workmanship of a dextrous, unsympathetic sort. Like many other examples here, this picture has been produced too easily to be done heartily; it is pleasant, but superficial.—An excellent landscape is Mr. Luker's woodland view (223),—deer in a sunlit glade beneath the shadow of oaks. It becomes a little painty on inspection; but Mr. Luker has treated the deer admirably,—as, indeed, he has done before.—We confess to an increasing difficulty in dealing with Mr. Ansdell's pictures. The cause of this may be in ourselves; but they become more and more prosaic every year. Here is one—*Taking Lambs to Wintering* (219). A big Scotch gentleman (is it customary with his class to do such work as this?) takes charge of some not very woolly lambs. We cannot conceive what human interest can be evoked by such a picture: it is not artificial, because it is Art-less, and, except for a cleverly depicted group of boulders in the corner on our right, the execution is as bald as the design is dull.—*Interior of the Church of the Frari, Venice* (218), by Mr. W. Henry, is capital in air and light, and the colour is in a certain degree good.—Mr. J. Danby's *Scarborough, from the Sea* (8) is painty, and not worthy of him.—There is a vast amount of spirit and an excess of paint in Mr. Wyllie's *London, from the Monument*

(14); yet the rendering of the tumults of the smoke, of the tarnished silver of the dirty river, and of the multitudinous housetops, is noteworthy as being unconventional, if not quite original.

With Mr. John Brett's pictures we are greatly disappointed, because they have the semblance, rather than the existence, of those qualities that at one time made his work remarkable. *Clare, Ireland—the Wind going down with the Sun* (45) shows that the painter has had recourse to mechanical modes of execution to produce a look of delicate and subtle studies which have not been expended on either the sea or the sky; the crests of the waves breaking in foam are laid on in pigment, mechanically employed, something in the way of Protogenes, who threw a sponge at the mouth of a dog in his picture, and thus produced foam, which his utmost efforts had failed to depict before: the sky is granulated. The illusive effect of these "tricks"—for there are laborious as well as flashy tricks—is probably Mr. Brett's reward. We are sorry for it—he used not to work in this way. Better than the above is a more important and ambitious picture, a view of the Irish coast (126); it is, in execution marked by something like mechanical practice, as in the drawing of the waves; but the extreme distance—a palish band of light on the horizon, with veils of falling rain shown against it—is an exquisite passage. The sea is too light in tone, and probably too blue in colour; in this element of the work mechanical treatment is obvious; but it must be owned that it has been directed by rare knowledge of sea forms; consequently, the waves are intensely expressive, and seem to break with prodigious power, although their handling is more crafty than fine.—Mr. E. W. Cooke's *Venice* (87), intended for a moonlight effect, looks like cast iron. His *Calm Day on the Scheldt* (189) recalls many former pictures; yet is a little harder and more opaque. *Landing Fish, Coast of Holland*, (365) is more agreeable.

The pictures of Mr. P. Graham are interesting, if not admirable studies for critics. To our surprise, they already fail to attract that popular attention, much less admiration, which their "cleverness," effective sketchiness, and easily-understood motives seem to insure. We have seen no faces raised to gaze at *Afternoon Clouds* (75), which is above "the line," and a score of shoulders are constantly turned to *Among the Hills* (108), which is on "the line." The former is the less superficially painted and the less ambitious of the two. It shows a cottage on a moor, with water, and a long mass of white clouds above. Like other examples of this class to which we lately alluded, the productions of Messrs. M'Taggart, MacCallum, M'Whirter, Smart, &c., this picture is at once flimsy and pretentious; but all the works of these showy painters are not so weak as this, nor has Mr. P. Graham himself ever painted a cloud so badly or made it look so flat as this one does. A little removed from this picture is 'Among the Hills,' which illustrates the same effect as former productions by the painter. It comprises mountains, with a lighted sky behind them, their rugged sides and ragged tops, and the lower part of the valley with its heath and stones; the clouds in front, sweeping along and over the hills, thread the valley, and are rent on the summits. These are elements of picturesque and romantic grandeur, a quality of which none see the value more readily than Mr. Graham and Mr. Smart, his neighbour here; in earnest hands, there is in such elements scope for Art enough to exhaust the sentiment, tax the skill and employ the studies of generations of men; but these grand and romantic elements are but travestied by flashy and tricky treatment such as this picture and others by the same artist show. It is by courtesy only to be styled a picture, being merely a large and effective sketch, not a study at all, wrought so that it cannot be accepted in a more honourable character, and would not be looked at twice by an expert. So limited, however, is the faculty of this painter that he has done the same thing over and over again and a great deal better than now, where the whole work is merely dextrously-employed paint, except the

sheep in the valley, which are ill-modelled forms, with black dots for heads. What is the outcome of mere dexterity in Art without the corrective effect of labour may be seen by the observer of such pictures as those which Mr. A. MacCallum has sent this year, e.g. *London Bridge and St. Paul's* (21), *The Haunted Oak* (38), and *Glade in Sherwood Forest* (131), the last a painfully "tricky" production. Like the Boddingtons, Williamsses, Percys and the rest of the vanished family which formed what was ironically styled the School of Barnes, Mr. MacCallum once had sentiment, as Mr. P. Graham has still, and before his natural dexterity had become his master and destroyed his art; so had the Williamsses. Is Mr. P. Graham content to see his future works reflected beforehand in those of Mr. MacCallum, his career in that of the School of Barnes? Mr. M'Taggart, Mr. M'Whirter, Mr. Smart and their fellows here are all more or less able men, and although on the same road, that "easy descent" which is so fatal with Mr. P. Graham, are not so far on as he is. Had these painters been still youths, it would be hard to declare their works vicious; but not one of them is a tyro. Painful as this subject is, we had better dispose of it at once. Let us turn to Mr. M'Whirter's *Daybreak* (102), which is successful exactly in the sense, but in a greater and far finer degree, that Mr. P. Graham's 'Among the Hills' may be said to be successful, i.e. in producing a quasi-poetical effect with slight effort and by means of shallow studies; both show tact in seeing Nature, both display happy native gifts in reproducing the mere externals of her effects; and so at the cheapest price and with the most vulgar means obtaining applause of ordinary observers for superficial successes; yet neither shows love enough for Nature to try to master her finer secrets, or even refinement enough to express with delicacy and honourable care so much as the painter has recognized: the look of sentiment, the look of beauty, the look of pathos are enough for such painters. In 'Daybreak' we gaze from a low cliff on to the sea and its shore,—the sky, with clouds, reflected in the ocean,—and the distant cliffs. So rudely are these fine materials treated, that the sky, clouds and all, hangs down like a wall; the sea, reflexions and all, rises up like a wall. The flimsy pretences of the whole work in question are obvious to those who look at the nearer details; some can judge these by whom aerial perspective is irreconcilable. It is worth noticing how many pictures of the class in question require poetical quotations in the Catalogue, as if the observer's mind must needs be put in tune before they are examined: thus it is with Mr. Smart's subject of "Druidical" stones on a moor, at the foot of hills, with clouds hanging above and casting shadows on the earth (190),—a work which, despite its sketchiness, is more solid and truly studied than its fellows on our list. From Mr. T. Graham we have *The Wayfarers* (288), a besmirched, worn and theatrically haggard young wife with a baby; an idle, apparently stage-struck, husband sitting by her side with a violin. These are elements capable of sound treatment and a pathetic result, but the vicious sketchiness of the work condemns it, and makes us lament the waste of ability it displays.—*Adrift* (293), by Mr. M'Taggart, is of the same order, but still more flimsy and faithless; the subject is afforded by a group of boys afloat on a raft.

The *Impatient Baby* (270), by Mr. G. Müller, is a capital example of its kind of painting; academic, expressive and sound, but rather commonplace in execution, it gains in our esteem as we look at it. The subject is a contadina with a swathed infant, laughing at his struggles for her breast. This picture is throughout defective in colour; the baby is stoney and rather lifeless, but the mother's face and shoulders are very good.—*Love Bound and Wounded* (277), by Mr. S. Solomon, shows a naked young gentleman with a glory and a tree at his back; it may be said to mean anything, but probably means nothing, so far as the subject or no subject is concerned; technically, it is more valuable, yet the flesh is raw rather than fine in colour, and there is hardly any vitality in the figure.

A Youth relating Tales to Ladies (77) is a better work, a Stothardesque design, with delicate tact in treatment, with another turn of feeling for colour than Stothard's, and much inferior in solidity, grace and colour.—Mr. R. Hannah's *The Heavens declare Thy Glory* (287) is a very absurd picture of a consumptive and strong-minded lady holding forth on the results of her recent inspection of the stars through a telescope, which another ugly young woman is still using. The architecture suggests the foot of Waterloo Bridge as the scene of this subject: the painting is as vulgar and crude as the sentiment; the colour is villanous, and the disproportions are numerous.—*Cronies* (272), by Mr. C. W. Cope, shows a boy and his dog seated at dinner, and expresses a pretty idea fairly well: it would be more pleasing if the dog looked less like a hank of blue worsted and more like a terrier: the boy is much more acceptable, despite the vermiculated look of his skin—a defect which is due to Mr. Cope's inveterate habit of stippling so coarsely as to display the touches. This is no important contribution from a Royal Academician in the prime of life and of long standing. *The Gentle Craft* (144) will not exalt Mr. Cope's reputation, once so considerable, neither will the unequal portrait of *Canon Temple Chevalier, of Durham* (411), which has some very good and some very bad points in it: among the former are the books and table-cover; among the latter the face and the beard, which is very oddly treated.—Mr. J. Clark, author of an admirable picture called 'The Sick Child,' truly one of the best pieces of English genre that we know of, has for several years past suffered an eclipse: we rejoice to say that, if we may judge by the pictures that are here, he promises to recover some of his lost honours. Among them we note *A Visit from the Rectory* (297), which has a trite subject painted with spirit and feeling: a lady is giving a child a squeaking-cat toy. *School-time* (335), the picture of an infant-school, has, like other pictures by the same painter, abundance of character, and good expression; but the whole is flat, and its colour claylike—a common fault with Mr. Clark.—*Old Folk and Young Folk* (306), by Mr. J. C. Horsley, although the work of a Royal Academician, is at once so trite, tame and pretending, in conception and design, and at the same time so badly wrought, that the critical and artistic gorge rises at it more readily and more strongly than usual at the sight of most of this gentleman's productions: surely the day is gone for placing such works in honourable places on "the line"; their imbecility is rather too palpable. *The Banker's Private Room—Negotiating a Loan* (147) has many redeeming points, and, one's prejudices in favour of Mr. Frith apart, is not very inferior to several of this popular artist's recent pictures, but, of course, quite different from his better ones. A lady tries the effect of coquetry on the mind and purse of a banker whose help she needs. The composition is poor; but when before could we think of composition in looking at Mr. Horsley's pictures? did we not, rather, shun even ideas of composition, so as not to be biassed against one who was quite innocent of this branch of studies? The expression of the banker is the best Mr. Horsley has produced within our recollection; that of the woman is far beyond his powers, although it might have been adequately treated by Mr. Ward or Mr. Frith in their best days. Strange to say, the painting of this novelty is not so feeble, chalky or flimsy as before. Nevertheless, it is very flimsy; the whole thing is as shallow as it can be; there is something ghastly in such coquetry as this woman's.

The pretence and flimsiness of Mr. Horsley's 'Old Folk and Young Folk' are less offensive than the results in *Out of the World* (311) of Mr. R. Lehmann's attempts to reach heights of poetry and thought, of which he may have caught glimpses in the works of others, but which he possesses neither true feeling enough nor pictorial power enough to depict for himself. Two monks are placed near a musical instrument, on which one of them performs. Cannot the artist feel that to place two still figures in brown robes and paint them in a minor key will not alone suffice to produce

the effect of either art or sentiment? This is probably the most insincere and incompetent picture in the whole number of those which pretend to be above the common in motives or technical qualities. The productions of Messrs. T. Graham, Pettie, Orchardson, J. Archer, and others, of figure-painters; P. Graham, Smart, M'Taggart, M'Whirter, MacCulloch and their fellow landscapists, are all cleverly wrought; their aim is not, like this of Mr. R. Lehmann, of the highest order, and each exhibiting more or less technical training and skill, corrupted it is true, but still the very *chique*, such as it is, of their works, makes them interesting; but Mr. Lehmann is not a painter, and has not even enough of pathos in him to make his pseudo-sentimental sentimental.—Another picture of Mr. Orchardson's presents itself, in addition to those we noted last week. This is styled *The Market Girl from the Lido* (298). The locality seems much more like Venice than the Clyde; this is as may be, but if Mr. Orchardson prefers the Scottish stream, why name his picture after Venice? Certainly nothing, in a pretentious work, can be worse than the painting of the water, unless it be the bad drawing of the figures here, their *minauderie* and sentimentality. There is a bright gleam of a fine sense of colour in the sky on our left, which is enough to show that the painter lacks sincerity rather than power in Art.—Of another and a dull order is Mr. E. S. Kennedy's *Louis XI., his One Good Deed* (312). This work is so commonplace, so inartistic, that one wonders why it should be painted and why it is exhibited.

In *Contadint waiting for Hire* (328) we have a large picture by Mr. K. Halswelle, a Scottish artist of considerable and deserved reputation. Large as its style is, and excellent as much of its workmanship seems, it does not satisfy those who demand something new and fresh in every important work. Probably we have seen the design before, or its elements separately, but the whole looks more familiar than one desires it to be. One does not demand deep pathos, refined sentiments, noble or subtle expression in a picture of a street-scene in modern Rome, but something better than is here was to be expected from a good artist. Monks are looking at the stores of a dealer in "curiosities," including a 'Madonna enthroned, with Saints,' by an unrecognized great master, and the like furniture; they carry the usual red umbrellas and black hats; there is an old friar with his ass; also a girl with her baby, a ragged and "picturesque" man-model, and that sadly threadbare incident, a girl dictating a letter to a scribe. The best bit of painting in the whole of the huge canvas is the grey and faded old umbrella of the scribe. There is nothing wanting in this picture but power to interest the spectator. Of design it has not more than suffices to furnish scores of tolerable woodcuts with Art. A canvas two feet long and broad in proportion would have held all the Art this great one contains, with room for more and better.—Mr. Elmore's *There is no greater grief or misery than the remembrance of our happy days* (336) is what studio slang calls a "pot-boiler." An exuberant widow sits lugubriously in a barely-furnished room. There is dashing painting in the table-cloth.—Mr. J. Ritchie's *The Young King (James the Sixth) at Church* (332), and sleeping between his guardians, one of whom tries to rouse him, has some smartness of conception in it,—for execution, abundance of "trick."—*St. John the Baptist* (339) is interesting so far as it suffices to show Mr. Thorburn's perfect incapacity to paint St. John the Baptist, or even the trees behind the seated figure.—There is much well-meant work in Mr. C. Rossiter's *The Great Lady* (342), who is walking in a meadow attended by train-bearers, damsels and pages, and preceded by a burly and surly usher; country-folk look at her. The background is in keeping in colour and effect with the lugubrious looks of the lady, notwithstanding that it was probably intended to suggest, after pictorial modes, rural felicity; there is a may-pole round which folks gambol; also a half-timbered house, trees, &c. Although these elements look as though they had been carved in

slate, the picture is on the whole "very respectable," but almost void of life, art and design, except so far as relates to the capital idea of painting the lady in a white cloak, enriched with blue, and a yellow petticoat embroidered in red and green. Had the rest of this picture been conceived like this portion, and had the latter been made the key-note, it would not have lacked a warrant for its existence.—By his 'Fugitive Royalist' of last year, Mr. H. B. Roberts told us a good story fairly, if rather slightly; now, by means of *The Minstrel's Song* (343), he tells a trivial tale and has painted it poorly, and what is worse, pretentiously. A man in a sulphur-coloured doublet chants tamely; his legs are, to say the least of them, exceptional; an old woman listens tamely, and a girl, whose pose is trite, listens in a sentimental way; an old fellow, less weakly designed than the last, also attends, looks and listens. This is a studio-picture, without the spirited flimsiness of many to which we have more than once referred as in excess this year.—Mr. E. T. Haynes's *Dido* (346), whole length, standing with a branch of willow or palm, on a platform overlooking her harbour, is effectively designed; the neck and face are ill-drawn, out of perspective, i. e. if we consider our position to be so low as the vanishing lines of the buildings in the picture indicate it to be; these vanishing lines do not agree with each other.—We are glad to call attention to so vigorously designed a picture as that which Mr. S. Carter sends in *Herne's Midnight Hunt in Windsor Forest* (212). The huntsman and his companions riding furiously on affrighted horses and overrunning their hounds. The horses and men are drawn rather roughly, and yet with extraordinary power and skill; the painting is heavy and somewhat crude, but there is abundance of force in it.

THE SALON, PARIS, 1870.

(Fourth Notice.)

AMONG the startling pictures in this Gallery is one which, probably more than most, is distinctly French, in the sense in which other nations use this term. There is something nationally characteristic in the title M. Anatole de Beaulieu has given to it; the title is *Ancienne Batterie du Gouvenec (Morbihan)*, (No. 169). After reading this title, who could think that it announced a vigorous picture of a terrible single combat, or duel to the bitter end, of soldiers, in the presence of a few of their comrades, and taking place in a ruined earthwork, overlooking the sea; the whole depicted with those scenic accessories of time, place and effect, which no one knows so well as a French painter how to conceive and how to employ in the fullest force and to the best advantage? Such is the case, however, with M. de Beaulieu's work, which we put forward now, not because it surpasses any very large proportion of the paintings in question,—indeed, scores of better works are here,—but simply because, in selecting examples of French design, this one appears prominent, and, in its way, admirable. We note it also as a distinctly military picture, informed to the core with the martial spirit, and one of the very few of that sort; for it is observable by those who can generalize, how very limited is the number of military pictures in the most popular gathering of the works of an art which, not less than others, has made itself subservient to the "pomp and circumstance of glorious war." We used to see here acres after acres of huge battle-pieces; pictorial blows were given with the zest of the *Niebelungen Lied* itself, that most bellicose of epics, and blood or carmine was shed by the painful: now we have pastorals, peaceful idyls, and luxurious nudities, in landscapes of an order which is far nobler than our own; the very portraits of children do not now play with swords, drums, or guns, more frequently than is the case in England, far less commonly than was the fashion here ten years ago. Let us return to the picture of a deadly fight, which deserves attention, and called forth these remarks. The duellists are stripped of their coats; one is already wounded in the left arm; blood trickles, and marks his rolled-up

shirt-sleeve: nevertheless, his turn has come; his antagonist, carried away by his hate, and unwisely eager in wrath, has made such a lunge as to deprive himself, for a moment, of power to recover,—so the wounded man, having parried the thrust and turned his adversary's point aside, has him at mercy; the bare head is open to a large cut, or, which is less likely to be chosen, his chest is exposed to a thrust. The fellow officers, two doctors among them, sit quietly on the broken parapet of the fort, or stand behind the men. There is intense passion sympathetically expressed in the figures of the duellists, yet without any shade of caricature or exaggeration; there is grace, even repose, without affectation or dulled attention, expressed in the figures of the spectators: the sky is wild, the place, designed for war, is in ruins; the shore is desolate, the sea looks fiercely moved; all is in keeping with a picture of men fighting to death.—A subject which is rather archaeological than military appears in M. Anker's *La Soupe de Cappel* (40), to which hangs the tale that, during the wars of the seventeenth century, between the Protestant and Roman Catholic Cantons of Switzerland, certain soldiers of the Five Cantons, being near the frontier, possessed a bowl of milk, and cried to a party of their enemies that they had no bread; so the others brought their bread, and the two parties gathered about the bowl and shared their provisions; they drew an imaginary line across the milk, and when one trespassed he was sharply bidden back. Here are the troops, clad respectively in sky blue and red, and protected by steel, seated or standing together; their weapons are at hand; they are amicably feasting on simple fare; lumps of the bread float in the milk, and are deftly caught by opposing spoons. A soldier, standing, hews off a slice from a loaf for his hungry adversary. The design is capital, the story is very well told, though not, we think, paintable, or, in fact, very interesting; the composition is good and characteristic; the expressions are varied, and enriched with humour, which we shall presently have occasion to notice as the rarest quality here; the colour is rich and diversified; in truth, it is rather too much broken, for the blue, being very bright, spoils not a little of the chiaroscuro. Altogether, this is a capital picture; the costumes have been carefully studied, and are by no means commonplace.

Of domestic subjects, as affording means for the illustration of chiaroscuro and colour of a sober order, such as Dutch painters affected with the keenest and inexhaustible zest, there are not many examples here; one, however, now comes to hand, and may be noticed by itself as worthy of high applause. It is M. Allemand's *Intérieur de Cuisine* (26), which has for its subject an old woman seated at a table, and in the act of drinking at a meal; its materials are sunlight entering the room, and falling richly on all sorts of utensils and kitchen-furniture, on the walls and the floor, and they are very effectively reflected on the ceiling. Of its kind, this is a first-rate production, rich in colour, and powerful yet broad in tone.—A picture which, on several grounds, may be classed with this is that by M. Millet, an artist whose rank was once higher than at present, who yet shows rare powers neglected rather than spoilt. This is *Une Femme battant la Beurre* (1989): a farm servant stands and works a tall churn; a cat is rubbing her skirts; the scene is a dairy, with glimpses of a farm-yard. The work is distinguished by fine and rich colour and exquisite tone: especially noteworthy for these qualities are the parts about the cat, the lower portion of the churn, the woman's apron, and, in a less degree, her arms and face; the latter are, however, marred unaccountably by the use of a dark outline, which cuts the figure from the background without regard to the chiaroscuro or the relieving of the flesh; the last it affects most unfortunately. Here is displayed the great mastery of textures M. Millet has already shown: the whole is arranged so that, at a due distance, the effect is perfect; yet the handling appears rough even to slovenliness. This is a work of superior quality by the same painter,—one of

those masterpieces of chiaroscuro and colour which have landscapes for subjects. It is styled *Novembre* (1988), and represents a rough, newly-ploughed side of a hill, that is rudely trenched from crest to foot; at the latter lies a harrow. The curving of the ridge in a fine line cuts the sky, which is grey; the wind moves low clouds rapidly, and makes in them a great rift of bright, soft and warm light, against which are the black wings and bodies of myriads of crows, swerving *en masse* as the wind forces them, after they have been alarmed by a man who fires a pistol. On the ridge are a few trees, very broadly and finely painted. This is all of subject the picture possesses; but, artistically speaking, its merit is far higher, and enriched by means of rare powers, by pathetic solemnity, and by broad, sober and masterly treatment. The crows are defective in perspective, so that their numbers look as if they were all on one plane, which is unfortunate in all respects; they seem to us out of scale with the harrow in front and the man on the ridge.

We have alluded to a class of pictures representing nude, principally female, figures, and now select its superior examples. M. Bouguereau's distinguished name heads the list with the *Baigneuse* (334), a life-sized figure, standing, binding her hair before entering the water at her feet: this is finely drawn and very delicately painted; the light comes from behind, and brings out the outline of the form on one side; the soft shadow is in front, and most truly rendered; she has a beautiful and chaste face, with a very refined expression; the right foot is a little too small; the chest and bust are admirable; the colour is low in key, and the tones are exquisite.—M. Voillemot has another fine figure of this order, with more of a subject in it than the last has, *La Cigale et la Fourmi* (2918), a fully-grown damsel standing, naked but for a black tissue which is spangled with gold stars, and knocking vainly at a closed door, on the steps to which dead leaves are strewn; other signs of summer—life's opportunity—are represented near the figure; ivy goes up the wall: the woman shudders in the chill and blustering wind, which tosses her thin drapery. This work is painted with much delicacy, pathos and skill. It is well drawn—a difficult achievement. The subject is from *La Fontaine*.—*La Pêche après le Bain* (2663), by M. H. Soulié, is a very pretty trifle. Two naked girls are fishing: the figures are neatly and dexterously drawn; the landscape is good, and treated with spirit and considerable taste.—M. Schützenberger's *Baigneuse* (2618) shows, in life-size, a girl removing her stocking: the figure is very sweetly and delicately painted; the face and torso are excellent, the legs less good; the flesh, although solid, lacks the rosiness of nature.—*L'Amour Captif* (1109), by M. E. Froment, is a decorative picture, designed, with great aptitude for its purpose, as a panel in a chamber. It shows a naked nymph bearing, with a capitally expressive action and joyfully humorous look, Cupid in a cage, as if she were taking him to market; she has him safe, and goes on, despite his prayers and pleadings. The spirit of this design is of the first class in its way, such as only an able French student would be likely to produce: its execution is likewise admirable; the drawing, in which much of its merit depends, is faultless, unless so far as one of the damsel's knees is concerned—this looks a little stiff. These, besides those we have already named as not solely designed to illustrate the nude and beautiful forms of women, are the most important of their class. That class is a very large one, represented here by means of many degrees of skill, taste and power: many of the examples show a respectable amount of technical ability, the fruit of academic training; and some other pictures than those we have named are remarkable for the sense of physical beauty which they express on the part of the artists; a much greater number render nothing better than their producers' wishes to treat the naked, not often modest, figures of females: male nudités *per se* are rare, and still more rarely wrought with power and knowledge.

THE RAPHAEL IN THE LOUVRE.

The large Raphael which was formerly in the private collection of the ex-King of Naples, and has recently been on view in one of the vacant saloons of the Louvre, is still to be seen there, not having been purchased by the French Government. It represents the Virgin and Child, enthroned, with the little St. John on the step of the throne; four saints stand, two on each side of the principal group; above is a lunette representing angels. This work appears to have been originally by Raphael, produced at a comparatively early period and while he was still under the influence of Perugino, whose feeling and peculiar modes of painting are distinctly marked on it, together with his own extreme grace and suavity in the attitudes and expressions. There is much rich and brilliant colour, exquisite drawing of parts and perfect disposition and painting of draperies. It has, however, an unfortunate side, which accounts for the neglect of the French authorities to buy it, and which would make it no desirable acquisition to our National Gallery. The officers of both institutions were urged to secure this picture; exigent counsellors arose who denounced the folks in Trafalgar Square as idle, if not ignorant, and possibly impostors, because they did not jump at the chance of getting so large, beautiful and important a Raphael. Second thoughts have, doubtless, allayed the zeal of these challengers; or they may have seen that, its beauties admitted, the picture is in so imperfect a condition, has been so obviously and clumsily painted on, if not repainted, that it is not fit for the National Gallery, the most select, although nearly the smallest of the great public collections. The face and other parts of the figure of St. Catherine on our left and the grey-blue sky behind her figure serve to illustrate the indifferent workmanship which has been intruded on this picture; the neck and cheek of this St. Catherine, on the other hand, are exquisitely beautiful, and apparently from Raphael's hand. Accepting, then, portions as his, we are inclined to believe that the work was never finished by him, but rather that an inferior artist spoiled what Raphael had done by attempting to fill up ancient gaps in the painting. The foundations of this specimen, i.e. its design and composition, are thoroughly Raphaëlesque.

PICTURE SALE.

MESSES. CHRISTIE, MANSON & WOODS sold, on Saturday and Monday last, a valuable collection of pictures and drawings, the property of the late Mr. E. Bullock, of Handsworth.—Saturday. Pictures: J. Holland, *View of Venice*, 66l. (Macleane),—Miss A. G. Nasmyth, *An Italian Landscape*, 54l. (Permain),—Etty, *A Bacchante carrying a Basket of Grapes*, 325l. (White); The *Algerine Corsair*, 68l. (Agnew),—Constable, *A Landscape, with a Gravel Cart*, 52l. (Permain),—W. Müller, *A Landscape*, 78l. (Agnew),—T. Creswick, *Delphi*, 77l. (Holmes),—J. B. Pyne, *View of Staiths*, 66l. (Agnew),—W. Müller, *A Landscape, with Peasants driving Sheep*, 409l. (same); The *Port of Rhodes*, 168l. (Cox),—J. Hollins, *An Illustration of 'The Vicar of Wakefield'*, 52l. (Holmes),—Mr. T. Webster, *Going to Church*, 60l. (Agnew),—Leslie, *The Rivals*, small, 136l. (Walker),—Mr. T. Webster, *'Hide and Seek'*, 92l. (Jones),—Mr. J. R. Herbert, *Christ and the Woman of Samaria at the Well*, 75l. (Agnew),—J. Holland, *The Market Place, Rouen*, 120l. (Cox),—Mr. F. W. Topham, *A Girl Looking Out*, 53l. (Crichton),—W. Müller, *Venice, the Dogana, and Church of Sta. Maria della Salute*, 136l. (Cox),—Mr. P. F. Poole, *A Peasant Girl crossing a Brook*, 94l. (Agnew),—Constable, *The Manor House*, 136l. (same),—P. Nasmyth, *Yews near Turner's Hill, East Grinstead*, small, 162l. (same),—Wilkie, *Interior of a Cottage, figures by Mr. T. Faed*, small, 115l. (Macleane),—Constable, *Weymouth Bay*, 535l. (Cox); *A River Scene, with Boats and a Rustic Bridge*, 105l. (Agnew),—Mr. S. Rayner, *The Cloisters of Toledo*, 60l. (Pocock),—Mr. A. J. Woolmer, *An upright Landscape*, 100l. (Haigh),—Mulready, *A River Scene, with a Cottage and a Man and Woman Fishing*, 189l. (Crichton),—Mr.

J. C. Horsley, The Madrigal Party, small, 136l. (Agnew).—Mr. P. F. Poole, "A Bit of Fun," small, 78l. (Walker).—G. Lance, Fruit and Flowers, 73l. (Agnew).—W. Müller, Lago Maggiore, 619l. (E. White).—G. Chambers, 65l. (Cox).—Mr. P. F. Poole, May Day, small, 206l. (Crichton).—Mrs. E. M. Ward, The Morning Lesson, 84l. (Fitzpatrick).—W. Müller, The Slave Market, small, 905l. (Crichton).—Mr. W. P. Frith, Amy Robsart, 115l. (Vokins).—Leslie, Sir John Falstaff, 73l. (Agnew).—Mr. F. W. Topham, Throwing the Slipper, 147l. (same).—Mr. J. C. Horsley, Youth and Age, 84l. (Gibbon).—Constable, Hampstead Heath, 588l. (Agnew).—Mr. T. Webster, The Playground, 430l. (Johnson).—Leslie, Christ with Martha and Mary, 131l. (Andrews).—W. Müller, Gillingham, on the Medway, 378l. (Grundy).—Constable, A Landscape, View in Salisbury Marsh, 395l. (Agnew).—P. Nasmyth, A View in Hampshire, Cottage and Farm Buildings, &c., 1,218l. (same).—Constable, A Heath Scene, 777l. (same).—Etty, A Scene from "Comus," 1,055l. (same).—Mr. W. P. Frith, Trial for Witchcraft, small, 178l. (Johnson).—Mr. J. B. Pyne, The Baths of Baia, 120l. (Andrews).—Macagno Inferiore, Lago Maggiore, 131l. (same).—Leslie, The Opera-Box, 273l. (Agnew).—W. Müller, Angers, 262l. (Maclean).—Mr. T. Webster, A Present to the Lady of the Village, 262l. (Agnew).—F. Danby, The Dewy Morning, 105l. (Bullock).—D. Roberts, Evening, Ruins of Koom Ombos, 336l. (Pocock).—Mr. F. Goodall, The Happy Days of Charles the First, 672l. (Agnew).—Mr. Linnell, A Landscape, with Gipsy Encampment, 556l. (same).—W. Müller, A Savoyard Boy, 115l. (Hogarth).—Leslie, A Scene from "Twelfth Night," 546l. (Agnew).—Mr. J. C. Horsley, Military Attractions, 126l. (same).—D. Roberts, Monument to B. Colleoni, Venice, 409l. (Vokins).—W. Müller, A Landscape, Compton Dando, 1,312l. (Agnew).—Mr. Linnell, The Woodlands, 1,365l. (Cox).—Callcott, Hampstead Heath, 204l. (Rowbotham).—Eastlake, Ruth sleeping at the Feet of Boaz, 168l. (Agnew).—Stanfield, Scene in the Gulf of Salerno, 997l. (same).—Sir E. Landseer, The Highland Shepherd's Home, 1,050l. (same).—Leslie, The Rape of the Lock, 1,365l. (same).—Maclean, Alfred in the Tent of Guthrum, 577l. (Walker).—Collins, The Reluctant Departure, 1,470l. (Agnew).—Turner, Venice; the Dogana and Church of Sta. Maria della Salute: R.A. 1844, 2,688l. (same).—Trojan, A Peasant Woman driving Geese, 210l. (same).—M. J. Veyrassat, A Harvest Field, 82l. (Johnson).—M. E. Fichel, The Chess Players, 131l. (Permain).—Trojan, The Water Cart, 714l. (Wallis).—Mdlle. R. Bonheur, A Scene in Brittany, a Farmer on a white Horse, &c., 1877l. (Agnew). Total of one day's sale, 31,955l. 19s. 6d. Monday, Drawings.—C. Fielding, A Highland Valley, 75l. (Vokins).—W. Hunt, A Hedge-bank in Spring, 79l. (White).—C. Fielding, View off Bridlington, 294l. (Agnew).—Mr. C. Haag, A Greek Girl, 110l. (Permain).—D. Roberts, Reception of the Sheikh of Gournou, 85l. (Vokins).—Approach to the Fortress of Ibrim, Nubia, 89l. (same). Drawings in colours by D. Cox, Barden Tower, 90l. (Agnew); Near Sale, 79l. (same); Bolton Abbey, 136l. (same); Malvern Abbey, 110l. (Grundy).—Crossing the Downs, 110l. (Agnew); A Rocky Landscape, 77l. (same); Four Miles from Sale, 94l. (Grundy); A Welsh River-Scene, with an Angler, 68l. (same); A Landscape, Peasants and Cattle, 54l. (Agnew); Mill at Bettws-y-Coed, 105l. (same); Valley of Dolwyddan, North Wales, 63l. (same); Cutting his Stick, 141l. (same); Peat Gatherers, North Wales, 94l. (Crichton); A Welsh Road Scene, 241l. (same); Cross Roads, 387l. (Agnew); Keep the Left Road, 240l. (same); A Forest Scene, 178l. (Maclean); Royal Oak and Bettws-y-Coed Bridge, 99l. (Weston); A Landscape, with a Boy and a Child about to cross a Rustic Bridge, 309l. (Agnew); Stokesay, near Ludlow, 136l. (same); Bolsover Castle, 252l. (same); Pen Maen Mawr, 147l. (same); Boys bathing alarmed by a Bull, 346l. (Grundy); Ludford Bridge, Ludlow, 79l. (Agnew); A Mountain Scene, 78l. (Vokins); Interior of the Picture

Gallery at Hardwicke Hall, 78l. (same); The Picture Gallery at Hardwicke Hall, 315l. (Colnaghi). Pictures by D. Cox: A Landscape, Peasants, White Horse, Dog, at a Gate, 236l. (White); A Landscape, Reapers and Gleaners, 157l. (Agnew); A River Scene in Wales, 210l. (same); Churchyard, Darly Dale, 168l. (same); Landscape, Peasants and a White Horse on a Road, 105l. (Thompson); Landscape, with a Gipsy Tent, 210l. (White); A River Scene, with Horses watering, 94l. (Holmes); A Landscape, Peasants driving Cattle and Sheep, 433l. (White); Dudley Castle, 130l. (Agnew); A River Scene, Boys angling, 152l. (Fuller); A View near the Coast, Men and Boy with Nets, 105l. (Agnew); A River Scene, Boys fishing, and Cows, 110l. (same); A River Scene, with a Church Tower, &c. 178l. (same); A Landscape, with a Waggon on a Road, &c., 257l. (same); Going to the Hayfield, 420l. (White); Windsor Castle, 252l. (Agnew); Going to the Hayfield, 1849, 446l. (same); The Welsh Funeral, 162l. (same); A Landscape, two mounted Peasants and a Dog on a Road, 126l. (same); Collecting the Flocks in North Wales, 420l. (same); Spring, 57l. (same); Summer, 52l. (same); Autumn, 52l. (same); Winter, 55l. (same).—D. Cox and Bond, The Salmon Trap, 53l. (Cox). Total of the second day's sale, 11,820l. 8s. The 292 lots realized 43,777l. 7s. 6d., of which sum Messrs. Agnew expended about 20,000l.

Fine-Art Gossip.

THE Commissioners for the International Exhibition of 1871 have requested Lord Bury, Lord Elcho and Sir Coutts Lindsay, in concert with Mr. Boxall, R.A. and Mr. Redgrave, R.A. for Painting, with Sir William Tite and Mr. Beresford Hope for Architecture, and with Mr. Westmacott, R.A. and Mr. John Bell for Sculpture, to advise what steps the Commissioners should take for appointing judges to admit works of Art to the next year's Exhibition. All the committees have met, and we believe have made their reports.

THE Thirteenth Report of the Trustees of the National Portrait Gallery has been issued, and notes the acquisitions of pictures, five of which were gifts; including one of D. Jerrold, from Mr. W. Hepworth Dixon; a drawing by Earlom, given by Mr. William Smith, of John Wilkes; a drawing, by Hoare of Bath, of A. Pope, bequeathed by the Rev. C. Townsend. Also fourteen purchases, comprising F. Quarles, by Dobson; Hogarth, by himself; Leigh Hunt, by Haydon; Lady Hamilton, by Romney; Dobson, by himself; also portraits of Henry the Seventh, Elizabeth of York (casts from their tomb), Hugh Latimer, N. Ridley, Charles the First and Archbishop Sancroft. Although the Gallery was closed during the Christmas holidays, the number of visitors was not quite one thousand less than in the preceding year. The removal of the collection to South Kensington and the improvements which that arrangement has permitted the Trustees to effect have been great in amount and beneficial in character. Hayter's picture of the "First Reformed Parliament," 1833, will shortly be added to this Gallery.

A VERY pretty and interesting exhibition of ladies' fans has been opened at the South Kensington Museum; it comprises 413 articles, including a considerable number of fan mounts: these are of many dates, derived from France, Japan, China, India, England, Spain and other countries; they were designed for various occasions, such as weddings, mourning, festivals, &c. Some of the examples have particles of historic interest, e.g., one is described in a letter by Madame de Sévigné; the decorations of another are attributed to Lebrun, this was the gift from the Tycoon; the stick of that is said to have belonged to Madame de Pompadour, therefore it may have been used to rap the great wig of Louis the Fifteenth himself. For ourselves, as we have not left off wondering at Louis the Fifteenth, it will be long ere we care much for a fragment of his mistress's fan, if this be one.

SEVERAL new pictures, including "Christian Martyrs in the Reign of Diocletian," have been

added to the collection of works by M. G. Doré, which has existed for some months in New Bond Street.

THE Fine-Art Division of the French Commission for the London Exhibition of 1871 has four Presidents: Painting, M. Meissonier; Sculpture, M. Guillaume; Engraving, M. Gérôme; Architecture, M. Lefuel.

THE thick coats of whitewash which have been allowed to accumulate on the interior of Durham Cathedral are in process of removal, beginning at the west end of the north aisle.

THE "Universal Catalogue of Books on Art" is complete, Part XI. "V—Z," having been issued for the Art Department, by Messrs. Chapman & Hall.

It will serve to give an idea of the enormous extent of the exhibition of the Salon, to which our attention is at present directed, if the reader considers that the Royal Academy of this year contains 1,229 works of Art, all told; last year the number was 1,249; the year before that 1,206. The Salon comprises, besides public commissions, 5,434. Of these works, in both cases, at least 70 per cent. have not the slightest claim on public interest, and had better not be seen. The unequal apportionment of technical ability among our artists compels us to think that probably 80 per cent. of the English examples do not deserve to be shown, or, what is the same thing, will not reward the trouble of examining. The difference of 10 per cent. moderately describes the relative positions of the schools in question, but the relative numbers are not so easily comprehended. Some notion of the increased extent of the gathering in Paris may be given by stating that whereas last year it comprised 4,230 works of all kinds, now it comprises 5,434, the difference being 1,204, so that this year's additions to the Salon are within 45 of being as numerous as the whole Royal Academy Exhibition.

MUSIC

MUSICAL UNION.—Delaborde, from Paris, on the Piano and Pedal Piano, TUESDAY next, MAY 31, with De Gran, Ries, Bernhard and L. Lubeck, at a Quarter-past Three, St. James's Hall. —Quartets by Schumann and Beethoven; Trio, D minor, Mendelssohn; and Selections from Schumann and Bach, &c., on the Pedal Piano. —Tickets, Half-a-Guinea each, to be had of Lamborn Cook, Ollivier & Mitchell, Bond Street, and of Austin, at the Hall. J. ELLA, Director.

JUNE 2.—THE LONDON GLEE and MADRIGAL UNION CONCERTS, St. James's Hall, every THURSDAY AFTERNOON, at Three, for a limited period. (Established 1859). Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. Coates, Mr. Lawler. Director, Mr. Land. Solo Pianist, on June 2, Miss Linda Seales, by permission of the Directors of the Royal Academy of Music. —Tickets, 4s., 3s., and 2s.; at Mr. Mitchell's, 33, Old Bond Street; and Mr. Austin's, St. James's Hall, Piccadilly.

ST. JAMES'S HALL, PICCADILLY.—MR. JOSEPH ROBINS has the pleasure to announce that a GRAND MUSICAL and DRAMATIC MATINEE will take place on SATURDAY, JUNE 4, at Two o'clock, when the most distinguished Members of the Musical and Dramatic Profession have kindly consented to appear. —Tickets and Places can be secured at Austin's, St. James's Hall; Whitty & Chatters, 33, Strand; and all the Musical Libraries.

ROYAL ITALIAN OPERA, COVENT GARDEN.

MDLLE. SESSI appeared as the *Ophelia* of M. Thomas's "Hamlet" on Thursday week, and was not reproved for her temerity. This luck may have several causes. In the first place, audiences are generous when young and good-looking *prime donne* are concerned; in the second, Mdlle. Sessi can sing in very pleasant fashion; and lastly, she does all her work with such a charming unconsciousness of failure that many may incline to believe she has really succeeded. We do not think she over-estimates her powers, so much as she fails to perceive what powers are required. Only thus can we explain the *naïve* boldness which leads her to undertake part after part; to go through all in much the same fashion; and to be in each not only Mdlle. Sessi, but Mdlle. Sessi thoroughly self-contented. With regard to *Ophelia*, it was difficult to see what qualifications the artist had for a character so interesting, and so closely associated with the highest development of Mdlle. Nilsson's talent. On the other hand, it was plain enough that success could only be the result of a startling development of power in one whose previous efforts had gone but a little way to encourage hope. The upshot was

that Mdle. Sessi walked through the part much as if she thought a presentment of the real Ophelia would frighten the audience, and that she sang well enough to earn considerable applause. She will hardly be counted among Ophelias, we imagine, though a remembrance of her as a singer of M. Thomas's music may exist for a while. Mdle. Tietjens achieved a new triumph as *Gertrude*, becoming, in point of fact, the principal person of the drama. Rarely has the superiority of a great artist over artists who are not great been more strikingly manifested. In the scene where Hamlet reproaches his mother, Mdle. Tietjens was especially fine; and it need not be said that her declamation throughout left nothing to desire. Signor Cotogni was a good *Hamlet* of the conventional type, and, so far, he astonished those who judged of him merely by his performance in comic parts. He looked the character well, and had, evidently, formed an opinion, to which he consistently kept, how it should be represented. The drinking-song was given with much spirit. Nothing in the other parts, nor in the general representation of the opera, calls for remark.—'L'Africaine' was produced on Saturday, for the first time these two years, and, as a matter of course, Madame Lucca played *Selika*, Signor Naudin *Vasco di Gama*, and Signor Graziani *Nelusko*. What these artists did has been so often done before, and the average Covent Garden representation of Meyerbeer's last work is so well known, that we need not expend time and space upon details. All through the present week repetition performances have taken place, which do not even require mention.

ITALIAN OPERA, DRURY LANE.

M. FAURE's return to us after four years' desertion will be heartily welcomed. His reputation has deservedly increased in the interim; and although he has added but few parts to his list, he has been busy cultivating to a still further extent his already highly-cultivated powers, and extending the appreciation of his great ability. The *répertoire* of the so-called Académie de Musique, although wonderfully extensive in theory, is woefully limited in practice. It would probably not be exceeding the truth to affirm that, in the four months of our season more works are produced than in as many years at the Grand Opéra. A successful lyric work runs there as long as a popular dramatic work runs here; and M. Faure happens to have been immediately concerned in one of the most unaccountably remarkable successes of modern times. We have several times stated unreservedly our opinion of 'Hamlet,' and we still think that to M. Faure's magnificent singing and acting may fairly be attributed a large share of its success. The English public have reason to regret, on this account, that the opera can be produced only at Covent Garden. Being excluded from the part of *Hamlet*, M. Faure did well to appear as *Mephistopheles*. Years ago he eclipsed all his rivals in the presentment of this very difficult character, and his impersonation has since then become more mellowed and refined,—the sharp edges are rounded off, and the fiend is shown to us in a shape which, while as picturesque as ever, is much more *vraisemblable*. M. Faure's *Mephisto*, in short, is more like the man of the world of Goethe than the conjuror of the French librettists. His voice is not by nature of pleasant quality, but it is controlled with consummate art; and tendency to over-do expression—the chief blemish of his style—is less striking in French than in Italian or German music. Nobody has ever wrought so much effect out of the mocking serenade to Gretchen. It is pleasant to record that all M. Faure's efforts were fully recognized. There was no other novelty in the cast, which, however, was excellent throughout. Mdle. Nilsson gains every year in strength and passion, and loses nothing in facility. Her singing of the jewel-song was literally faultless, and the long shake was articulated with absolute precision. Madame Trebelli's singing was pure and true, as usual, and Mr. Santley's *Valentin* as masterly in declamation as heretofore; while Signor Gardoni sang the air with violin *obbligato*—troublesome to the singer, delightful to the

listener—with more fervour than we have usually heard him display. The orchestra played with *finesse* rare in an English band; and the performance was altogether by far the most satisfactory of the season.

'L'Oca del Cairo' and 'Abu Hassan' were played on Monday for the second time; and 'Dinorah' has also been produced for Mdle. de Murska, whose strangely untrustworthy but incontestable talent is better fitted in the part of the demented Brittany peasant than in any other character. The other rôles had their best imaginable representatives. It would probably be impossible to replace to advantage the *Goat-herd* of Madame Trebelli, the *Corentino* of Signor Gardoni, admirable in a mimetic as in a vocal point of view, or the masterly *Hoël* of Mr. Santley. The orchestra played as delicately as could be desired; and the whole rendering of an opera which requires exceptional care was exceptionally good.

CONCERTS OF THE WEEK.

THERE is not much to say about the Philharmonic Concert of Monday, unless we travel over very familiar ground. What novel remark, for example, can be made with regard to Spohr's 'Consecration of Sound,' or Beethoven's second Symphony? These works were played and heard as they have been played and heard many times before; and, putting this much on record, we do nearly all that is necessary. It may, however, be worth while to point out that, if the Philharmonic Society would keep its place, what is done must be better done. There were shortcomings in the performance of the Beethoven Symphony, which indicated most imperfect preparation. Weber's second pianoforte concerto (in E flat) was played by Herr Pauer so as to show conclusively enough that the composer's speciality on the piano differed from that of his executant. The music received a rendering not exactly such—if all accounts be true—as Weber himself would have given; but, on the other hand, Weber was never known to play it in the midst of the flurry and fuss of a London season in May. We have no great opinion of the concerto itself, because, apart from the last movement, it wants character. So far it might have been written by anybody else; and, so far, it would signify little if the work had never been written at all. The overtures were Meyerbeer's to 'Struensee,' and Mozart's to 'Le Nozze di Figaro.' Some interest may have been excited by the odd effects of the former; and, assuredly, every one heard the latter with pleasure. Mdle. Orgeni and Mr. Santley were the vocalists. The lady, erst of Covent Garden, obtained considerable applause, in spite of—perhaps because of—her exaggeration of style. Mr. Santley, it need hardly be said, sang 'Non più andrai' excellently well.

On Wednesday afternoon took place, in St. James's Hall, the second of Mr. Henry Leslie's series of summer concerts. The 'Messiah' was performed, with Mdle. Christine Nilsson as principal soloist. We had occasion, not long ago, to speak of Mdle. Nilsson's rendering of Handel's music, and need not repeat what was then said. Madame Trebelli, Mr. Santley, Signor Foli, and Mr. Perren took part in the performance.

The evening of Wednesday saw the close of Mr. Barnby's series of Oratorio Concerts; the 'Lobgesang' and Choral Symphony being performed in St. James's Hall. Mendelssohn's work was given well; a capital orchestra and chorus matching the capital soloists—Madame Sherrington and Mr. W. H. Cummings. Beethoven's masterpiece tried the executants severely; and, as usual, came off conqueror in a sharp struggle for supremacy. It worthily closed a campaign distinguished for boldness and enterprise of no ordinary sort.

Among other notable concerts of the week have been those given by Madame Puzzi on Thursday, and by Mr. Austin yesterday. It may also be stated that, on Monday, M. Delaborde introduced the Pleyel-Wolff Pedal Pianoforte, and exhibited its capacity by performing an excellent selection of pieces, among which were fugues by Bach and others.

Musical Gossip.

OUR musical readers will take note of the singularly strong cast announced for 'Le Nozze di Figaro' to-night. In no other capital of Europe could Mozart's glorious music be interpreted by so many executants *di primo cartello*. It is to be hoped that a good performance has been secured by adequate rehearsal.

A PARIS paper states that Madame Adelina Patti has signed an engagement with M. Bagier, of the Italiens, to perform twenty times next winter, for the sum of 80,000 francs, a benefit of 15,000 francs being also assured to her. Who shall say that a fine voice is not a valuable commodity?

M. LITOLFF's Paris speculations are far from successful. His projected series of grand concerts failed almost before they began, and a benefit he has just had at the Folies Dramatiques has proved equally disastrous. But surely the chosen home of M. Hervé's musical buffooneries was not the place for a performance of 'Le Dernier Jour de la Terre.'

MADAME VOLPINT, according to the *Gaulois*, is studying the part of *Mignon* in M. Ambroise Thomas's opera of that name, with the composer, who has made several alterations in the opera, and has added a new song for her.

THERE will be, it is said, two opera companies at the Italiens in 1871, one Italian and the other French.

'LOHENGGRIN' has just been brought out at Copenhagen with so much success that the manager is emboldened to attempt 'Tannhäuser.' The latter is the less tedious work of the two.

DRAMA

ROYAL AMPHITHEATRE, Holborn.—The proudest way of referring to an entertainment, differing in many respects from all others, is to introduce the opinions of the press:—

ALBION.—"One of the best entertainments, and certainly the best of its class ever given in Liverpool, is the splendid Ethescope at the Theatre Royal; the large and magnificent theatre was thronged in every part."

MERCURY.—"The Ethescope possesses powers which are startling and inexplicable; it is a wonderful invention; the fun was exciting, and the mysteries startling; therefore, large audiences are nightly gratified and amused."

LEADER.—"As a decided improvement on all previous attempts in this direction, the mysterious Ethescope now at the Theatre Royal recommends itself."

POST.—"All who want genuine solid entertainment should see the Ethescope at the Theatre Royal."

COURIER.—"It is a vast improvement on all that has gone before it in the same direction."

ROYAL AMPHITHEATRE, Holborn.—On MONDAY, the 26th inst., and after preparations and changes which have occupied nearly one month, Mr. Morris hopes to surprise the people of the greatest city in the world by exhibiting to them his new combination of Illusory Effects, under the name of the ETHESCOPE.

ROYAL AMPHITHEATRE, Holborn.—Mr. J. M. Morris begs to state that, owing to unforeseen and difficult circumstances, by the introduction of new Illusory Effects, surpassing in grandeur those he had the honour of first introducing to the citizens of Liverpool at the Theatre Royal, in 1868, with unaltered success, he has commenced his ILLUSORY ETHESCOPE ENTERTAINMENT before MONDAY, the 30th inst., when he hopes to create a sensation, and render satisfaction deserving the high and lengthy encomiums of the whole Liverpool press.

ROYAL AMPHITHEATRE, Holborn.—FIRST TIME IN LONDON.—The ETHESCOPE, an Illusory Olio of Science, Mystery, Music and Mirth, MONDAY, May 30, and Every Evening at Eight, and Wednesdays and Saturdays at Three. 'Faust and Marguerite,' Illustrated.—Doors open at 7.30 and 2.30.—Boxes, 12s. to 30s.; Dress Circle, 5s.; Best Seats, 2s.; Second Best, 1s.; Admission, 1s. Box-office open daily, Ten till Five. No charge for booking.

THE STRAND THEATRE.

MR. G. F. NEVILLE's comedy, 'Loving Hearts,' produced at the Strand Theatre, is a patchwork of characters from older plays. Mr. De Trafford, a gentleman of high birth and needy fortunes, falls into the power of an ignorant and rapacious creditor. Two methods, equally objectionable, of escape from ruin present themselves. His son, sacrificing his inclinations and breaking an engagement already contracted, may marry a wealthy heiress; or his ward, who is pretty and vivacious, may soften the creditor's heart by accepting his unpleasant and objectionable advances. When the need of electing which of these courses shall be adopted is most urgent a picture-frame accidentally broken gives forth a manuscript. In this is described the situation of a casket of diamonds buried in some time of civil strife by an ancestor of De Trafford. The value of the "treasure trove" is sufficient to restore the family to a portion of its former splendour.

This commonplace story was told with some spirit, and proved on the first performance acceptable to the audience. The principal characters were poorly acted. Miss Kate Santley made a painful exhibition of incompetency as the heroine, and Mr. Chamberlain was ludicrously stiff and pompous as the decayed gentleman De Trafford. A comic servant was conventionally presented by Mr. Turner, and a savage money-lender extravagantly portrayed by Mr. Terry. Some juvenile characters were tolerably played by Miss Bufton and Messrs. Joyce and Crouch.

THE PRINCESS'S THEATRE.

THE first appearance at the Princess's of Mdle. Madeleine Brohan and M. Regnier took place on Monday in M. Augier's comedy, 'L'Aventurière.' This work, in the form it originally assumed, was the first of those studies of middle-class life in which the reputation of M. Augier has been obtained. Its success on its production in 1848 at the Théâtre de la République was considerable and almost in excess of its merits. Many years subsequently M. Augier re-cast and in a measure re-wrote the play, the amended version of which was produced in 1860 at the Français. The piece thus altered is that played in England. Compressed as it is, 'L'Aventurière' is yet long; its third act is absolutely wearisome, and admirable acting is necessary to save more than one of the remaining acts from the same charge. The character of the heroine, much as it has been praised, is not very natural, while the means by which she is brought to a sense of her own shame are almost brutal. An actress who under a false name has obtained admission into the house of a gentleman of Padua, has by her beauty and talents so won upon her sexagenarian host that he is ready for the sake of espousing her to quarrel with and discard his entire kindred. His son, who has since boyhood been absent from home, returns at this moment, and learning from his sister the state of affairs, determines if possible to thwart the schemes of the adventuress. Presenting himself under a disguise, he succeeds in obtaining foothold in the house, and at once commences proceedings. So successful is he, that at the moment when he discloses his name to his father he has afforded him convincing proof of the treachery and mercenary motives of the woman he proposes to marry. But love in sexagenarian bosoms plays strange tricks, and the sorceress has, it is but too clear, the ability to re-assert her empire when she chooses. She has, however, fallen in love with her enemy, and the words of bitter and burning rebuke he lays upon her sting like scorpions. The scorn and violence of the youth are such that the adventuress shrinks, with apparent reason, from an anticipated blow. While she bends, however, and cowers under his insults and menaces, she cannot but admire the manliness to which her imperious nature is compelled to yield. Out of this strange defeat springs genuine penitence; and the adventuress departs with the admiration and sympathy of those whose fortunes she has so seriously menaced. This story is not very dramatic. There is too much scolding in the piece, and the value of the situations depends too much upon the actors. There is room, however, in the course of the dialogue for some of those diatribes against social convention which M. Augier affects. There is much vigour in the words in which Clorinde inveighs against the virtuous phalanx of women that opposes an insuperable obstacle to the return to honour of the woman who has once lost her place in society. In the lines, too, which Fabrice, the hero, addresses to Clorinde, likening the woman without modesty to the man without courage, there are great vigour and point.

The representation of 'L'Aventurière' was, on the whole, the best that has been given by the French company during the present season. Mdle. Madeleine Brohan enacts the part of Clorinde with much dignity, and imparts to its rather stilted verses all the life which fine declamation can bestow. Her attitudes and gestures have a solemn dignity suiting one view of the character. In Annibal, the

rubicund and bellicose brother of the adventuress, M. Regnier has a part which, better than almost any other purely comic impersonation, is suited to his talents. The picture of rapacity, cruelty and braggadocio concealed behind assumed *bonhomie* he presents is admirable. The scene in which, under pretence of rendering Fabrice intoxicated, he gets drunk himself, has long been known as a piece of skilful acting. The thirst of Annibal is gargantuan; the manner in which pottle after pottle is emptied in the attempt to quench his unappeasable drouth is thoroughly droll, and the way in which drunkenness gradually invades his senses and limbs is exceedingly fine. Other parts in the comedy were sustained with more than average skill. Madame Desmonts was good as *Célie*, and M. Paul Deshayes satisfactory as *Fabrice*. A trifle by M. Verconsin, entitled 'En Wagon,' preceded the performance of the comedy. The trifle, which was agreeably acted by M. Bilhaut and Madame Desmonts, represented a scene in a railway carriage, in which a young lady supposes her fellow-passenger to be an escaped convict. On Thursday Madame Marie Laurent appeared as *Madame des Aubiers* in 'La Joie Fait Peur.'

THE CHARING CROSS THEATRE.

FEW experiments are more hopeless and yet more frequently made than attempts to reconcile the dialogue of comedy with the incidents of farce. The latest failure resulting from this ill-advised effort is the comedy—so-called—of 'Illusions,' by Mr. Joseph J. Dille, produced at the Charing Cross Theatre. A portion of the design of this work is ingenious, and the execution shows traces of dramatic perception. The whole, however, is a dead failure. Half the situations devised by the author and half his characters belong to comedy, the other half to farce. When a writer chooses for heroines two ladies of rank and breeding, he must not represent either as listening and yielding to comic love-making such as the funny man of farce addresses to a pretty milliner. A baronet's daughter is not a person likely to heed the suit of a man bearing such a name as *Lavender Julep*, or to pardon under any circumstances the joco-serio devices, such as pretended suicide, he employs to speed in his wooing. In spite, accordingly, of some prettiness of idea, balanced, however, by a large amount of crudeness, 'Illusions,' as a piece belonging neither to comedy nor farce, fails to interest the audience. It was badly acted. Miss Marie Dalton in the more comic scenes showed brightness and vivacity, though in the serious portions she exhibited want of practice. Mr. W. A. Herbert was the most wooden of lovers, and Mr. Danvers, a new addition to the company, was deplorably incompetent in a part which he should never have attempted.

THE OLYMPIC THEATRE.

'MARY WARNER,' a drama by Messrs. Taylor and Gilbert, recently produced at the Haymarket, has been transferred to the Olympic, and Miss Bateman has made in it her re-appearance upon her return from America. The only important feature in the revival is the new interpretation given to the character of *Bob Levitt*, a dissolute mechanic, by Mr. George Belmore, in whose hands the part now is.

Dramatic Gossip.

ANOTHER version of 'Frou Frou,' the fourth, was produced on Wednesday night at the St. James's. In this, the parts of *Gilberte* and her sister were sustained respectively by Miss Hazlewood and Miss Thorne.

FOR his benefit, Mr. Clarke has played, at the Globe Theatre, the part of *Sampson Burr*, in 'The Porter's Knot.' On a similar occasion, Miss Furtado has appeared as *Miami*, in 'The Green Bushes.'

MADAME P. PONSIN has obtained a success at the Comédie as *Lisette*, in the 'Légataire Universel' of Regnard.—M. Garraud, whom a long illness has kept from the stage, re-appeared in the rôle of *Eraste*.

TO CORRESPONDENTS.—P. M.—E. C.—C. M.—G. J. C.—C. M.—S. W. Y.—N. H. D. J. S.—G. W. C.—F. A.—M. B.—F. B.—received.

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The accompanying programme for the reorganization of the Atlantic and Great Western Railway Company, having been already agreed to by a majority of the creditors holding first charges, is now presented for acceptance to all classes of creditors.

It is probably known to the creditors generally that suits for foreclosure and sale have for some twelve months past been pending in each of the States through which the railway runs, the result of which must ultimately be a sale of the property for the satisfaction of the First mortgages of each section, and the subsequent creditors will be completely shut out unless some arrangement be previously come to between them and the holders of the First mortgages.

The present plan has been prepared with a view to such arrangement, and is believed to offer to all parties interested the most substantial justice. While preserving the essential integrity of the prior mortgages and asking from them, in consideration of a prompt and harmonious settlement, such concessions only as they may reasonably allow, it provides that the prospective increase in the resources of the Company shall be available for the benefit of those creditors behind them. The total capital of the reorganized Company, as proposed in this scheme, is deemed to be quite as large in amount as it can safely be made: a fact which will be evident upon comparison with the accounts of other well-organized and conservative American Railways.

Upon the 1st January of this year there were liabilities yet unpaid of the late Receivers to a considerable amount. These must in the first instance be met, and it is assumed that the entire revenues of the current year will be required to discharge this indebtedness. The bonds to be issued by the reorganized Company will commence to bear interest from 1st January, 1871, by which date it is hoped that the reorganization will be completed.

The payment of Interest and Sinking Fund upon the New First and Interest upon the New Second Mortgage Bonds will require an annual net revenue of 1,500,000 dollars Gold, after which the earnings of the line will be applicable to the payment, either partially or in full, of the interest upon the third Mortgage Bonds which it is proposed to issue to the Consolidated Bondholders in the proportion of 75 dollars for every 100 dollars principal sum of their present holdings. It is not anticipated that the revenues of the line will at present suffice to pay the full rate of seven per cent. upon these Third Mortgage Bonds, and they will therefore only draw such interest as may be actually earned in any one year. This provision is essential to protect the undertaking from future embarrassments, and was adopted with much success in the reorganization of the Pittsburgh, Fort Wayne and Chicago Railway Company, the most successfully reconstructed railway in America. Mr. Meyer, one of the Committee named in the present plan, took a very prominent part in the Pittsburgh, Fort Wayne and Chicago reorganization.

As regards the Share Capital, which it is proposed to apply in settlement of various open claims, its value must depend upon the future increase of traffic, and it cannot be expected that any dividends thereon will be earned for some time. Inasmuch, however, as the Bondholders will have voting power, the control and management of the road will in the mean time remain in their hands, and the creation of this Share Capital will not prejudicially affect their interests. To leave the control of the road in the hands of those having only a very remote interest in its welfare would be manifestly unsafe; but to leave to these remote interests a certain prospect of sharing in the future development of the undertaking is, as a matter of justice, not objectionable, and, as a matter of policy, advisable.

Creditors desiring to participate in the benefits of this reorganization are requested to send in full particulars of their claims to THE LONDON AND COUNTY BANK, 31, Lombard-street, in London, FREDRIK W. OEWEEL, or WERTHEIM & GOMPERTZ, in Amsterdam.

THE UNITED STATES TRUST COMPANY, in New York, on or before the 25th June, 1870, in London and Amsterdam, and on or before the 9th of July, 1870, in New York, and the various securities will be hereafter collected and exchanged at the same places.

The Trustees for the reorganization will include in the benefits of this plan such bondholders and creditors only as shall signify their assent, and send in their securities to be stamped, by the date named. Non-assenting creditors can only have their simple legal claims for dividend out of any fund remaining in Court after foreclosure and sale.

FRED W. OEWEEL, Agent and Representative of the Dutch Holders of First Mortgage Bonds.

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NEW THIRD MORTGAGE, INTEREST AND PRINCIPAL PAYABLE IN GOLD.

It is proposed to issue a New Third Mortgage, covering the whole line of road from Salamanca to Dayton, and including all the branches and leased lines. The bonds secured by this mortgage shall have fifty years to run—bear interest at such rate, not exceeding seven per cent. per annum, as the net earnings hereinafter defined of the said Railway, in each calendar year, may suffice to pay, after satisfying the interest and Sinking Fund on the First and interest on the Second Mortgage Bonds of the said Company, and shall have the power of voting, the same as ordinary stock in other roads—that is, one vote for every 100 dollars of bonded debt represented.

The words "net earnings," as used above, shall be construed to mean such surplus of the earnings of the said Railway as shall remain after paying all expenses of operating the said Railway, and carrying on its business, including all taxes and assessments and payments on incumbrances being prior liens upon specific portions of the said mortgaged property of completing, repairing, or replacing the said Railway, its appurtenances and equipments, so that the same shall be in high condition, and of providing such additional equipment as the said Company shall deem necessary for the business of the said Railway.

This mortgage shall be for 16,500,000 dollars Gold, and shall be distributed as follows, viz.:

	Dollars.	75 per cent.	Dollars.
Consolidated Bonds in hands of public	16,435,000	75 per cent.	12,326,250
Coupons on ditto prior to 16th of January, 1871	1,100,000	75 per cent.	825,000
Buffalo Extension Bonds (in Deben- ture Trust)	1,282,000	par	1,282,000
Surplus for contingencies and expenses of reorganization, &c.	16,050,200		440,500
	16,500,000		

NEW STOCK.

The amount of New Stock to be issued under the reorganization shall be 12,500,000 dollars, which shall be distributed as follows:—

	Dollars.	Dollars.
50 per cent. of nominal amount of Debentures of 1868 (12,000,000 dollars)	6,000,000	
50 per cent. of balance of Debentures, 1864 (7,000,000 dollars)	3,500,000	
For other creditors and contingencies	2,500,000	
	12,500,000	12,500,000

The Common Stock shall be issued in Shares of 100 dollars each, but shall have power of voting for Directors until the interest, sinking fund and all applications of monies provided for under the three Mortgages shall have been made.

No other Bonds than those above specified shall be created, nor shall any debt be contracted exceeding in the aggregate at any one time 10 per cent. on the par amount of the capital stock of said Company, unless the same shall have been previously authorized by a vote of two-thirds in interest of the stock and bondholders at a meeting duly held.

There shall be a sale, under foreclosure, of three divisions of road from Salamanca to Dayton, and all the property belonging to the same, and at such sale the same shall be purchased at a meeting duly held, the various parties coming into the foregoing arrangement.

The Purchasing Committee shall consist of four persons, who shall have general charge of the legal and other proceedings necessary to carry out the plan of reorganization, and shall consist of the following gentlemen, who, in case of vacancy, shall have power to appoint their successors:—

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Amsterdam, May 24, 1870.

FORM OF MEMORANDUM.

Which will be Stamped upon the Securities brought in.

This Bond is held upon and subject to the conditions of a Protocol of Reorganization, bearing date the 24th of May, 1870, a printed copy of which Protocol is deposited at the London and County Bank, Lombard-street, London, and may be seen there on application; and Title to this Bond can only be transferred subject to those conditions.

FORM OF MEMORANDUM.

To be Signed by each Creditor leaving Securities to be Stamped.

The undersigned of good and valuable considerations him thereto moving, does hereby assent and agree, in respect of the several Bonds and Securities specified in the Schedule at foot hereof, and in respect of the Coupons belonging to such Bonds, to the plan of reorganization set forth in a Protocol of reorganization, dated the 24th day of May, 1870 (a printed copy of which Protocol is deposited at the London and County Bank, Lombard-street, London), and agrees upon notice by advertisement in the Times London newspaper to surrender the said Bonds and Securities, and to accept in lieu thereof the new Bonds and Share Certificates respectively specified in said Protocol as exchangeable therefor. And the said undersigned does hereby authorize Lewis H. Meyer, C. N. Jordan, Rudolf C. Burlage and Henry Amy, all of New York City, or the survivors or survivor of them, and any person or persons to be named and appointed by the major part of them in the place of any one or more of them dying, resigning, or becoming incapable, to act as his agent, and on his behalf to carry into execution the said plan of reorganization. And the Bonds and Securities named in the annexed Schedule are herewith delivered to the London and County Banking Company, to be accordingly stamped with a Memorandum referring to the said Protocol, in order that the title to such Bonds and Securities may hereafter only pass subject to such Agreement.

Dated this day of (Signed) One thousand eight hundred and seventy.

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30	1,000	24 3 4	12 4 2	
40	1,000	31 10 0	15 15 0	

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Age in Policy.	Sum Assured on Lives in India.	Original Premium.	Reduced Premium in India.	Further Reduced Premium if in Europe.
20	£1,000	£42 0 0	£21 0 0	£9 13 4
30	1,000	48 0 0	24 0 0	12 4 2
40	1,000	59 0 0	29 10 0	15 15 0

III.—INDIAN (Military) POLICIES.				
Age in Policy.	Sum Assured on Lives in India.	Original Premium.	Reduced Premium in India.	Further Reduced Premium if in Europe.
20	1,000	£7 0 0	£3 10 0	£9 13 4
30	1,000	54 0 0	27 10 0	12 4 2
40	1,000	81 0 0	31 10 0	15 15 0

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